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The Critic

(ESTABLISHED IN 1881)

Published every Week, at 287 Fourth Avenue, New York

SATURDAY, FEBRUARY 29, 1896

Prof. Röntgen's Discovery

WE DOUBT if any other scientific discovery of recent years has excited such wide-spread popular interest as that of Prof. Röntgen of Würzburg. The daily papers have given statements of his experiments, the verbosity of which tends to confuse or befog the mind of the reader, rather than to enlighten him on the subject. The following, from an article by Dr. Arthur Schuster in a recent number of *The British Medical Journal*, was obtained direct from Prof. Röntgen; it is brief, and may be relied upon as a correct description of what the German scientist had accomplished up to the date of his communication to Dr. Schuster:—

"It has long been known that the highly electrical particles which are projected from the negative pole of a vacuum tube produce a strong luminosity (phosphorescence) when they strike against the glass walls of the tube. Prof. Röntgen's discovery is that, in addition to this phosphorescence, another radiation is produced, which is capable of penetrating through all bodies, though not to the same extent. Thus, aluminium is more transparent to this radiation than Iceland spar. The radiation passes in straight lines easily through paper, cardboard or wood, and produces photographic effects after having passed through two complete packs of cards. Prof. Röntgen shows a photograph, which has been taken in one room, the tube producing the radiation being in another room, the rays having passed through the door. One of the photographs in my possession shows a complete image of a compass needle, with the divisions into degrees of the circle over which the needle is placed. The compass needle, before being photographed, was placed inside a metal box. As flesh, skin and cartilage are more transparent than bone, the photograph of a hand gives a complete outline of the bones of the hand and fingers, the outlines of the flesh being only very faintly marked. * * * One characteristic feature of this new radiation, which distinguishes it from all effects so far known of radiant light and heat, is that it cannot be refracted or deflected; that is to say, it will pass through a prism of aluminium having an angle of sixty degrees without being deviated from its original course. Hence, lenses will not focus the rays, which will pass through a lens as they pass through an ordinary glass window. The photographs obtained are, therefore, of the nature of shadows, and their great sharpness is itself a testimony that the new radiation must be propagated in straight lines. The radiation produces fluorescence as well as photographic effects."

Although Prof. Röntgen is justly entitled to the honor of having first photographed the unseen by means of the cathode ray, Prof. Hertz of Bonn first, and later Prof. Lenard, demonstrated that certain metals are permeable to the rays. Shortly after the announcement of Röntgen's discovery reached this city, a number of scientific electricians and physicists of repute, and a host of mere amateurs, began a series of experiments, not only with the view of confirming those of Röntgen, but also to develop further and, if possible, to simplify, the process, and to ascertain what value it may have in the arts, and whether or not it can be applied as an aid to diagnosis in medicine and surgery. The most prominent and indefatigable of those in or near this city are Mr. Edison, Prof. Pupin of Columbia College and Dr. W. J. Morton. Mr. Edison has succeeded in reducing the time exposure to ten minutes, has obtained a fairly good picture in five minutes, and hopes to succeed in making the impression instantaneous. He has obtained results without the Crooke's tubes by using ordinary incandescent bulbs with varying degrees of vacuum, and has tried, also, the penetrability of the ray

upon various metals, finding that lead, zinc and steel are impenetrable, as well as bone, in consequence of which he has made no attempt to photograph the brain, which, he announced some days ago, was his intention.

Dr. W. J. Morton, well known as an experienced and able electro-therapeutist, was the first in this country to use the static or Franklin battery in the treatment of nervous diseases; his laboratory is thoroughly equipped for carrying on any experiments pertaining to electricity. He, also, has produced the cathode rays from an ordinary bulb by means of the static machine, as well as from sparks from two Leyden jars, and has had good results in photographs. His experiments are especially directed towards the application of the discovery for medical and surgical purposes. Prof. Pupin of Columbia College is experimenting on the same lines and is very sanguine of its possibilities in surgery.

But, notwithstanding the numerous experiments and investigations that have been made in this city and, indeed, throughout the country, whether for original research or merely to confirm the experiments of Röntgen, they have not upon the whole been satisfactory, nor have the pictures even equalled in exactness and clearness of form and outline those of the discoverer. It may be that the fault lies in the tubes, which, perhaps, are inferior to those used by him. The impression seems to be gaining ground among the investigators that he has not disclosed all he has discovered; but then, we must bear in mind that Röntgen has been engaged for months in making his experiments, while as yet the others have devoted only a few days or weeks to their investigations. In so far as the discovery of photographing the unseen by means of the cathode rays relates to medicine and surgery, the outlook is full of promise. Although Prof. Röntgen himself has not succeeded in causing the ray to penetrate bone, we believe that it is simply a question of intensity or potentiality of the electric force, and will in time be accomplished. But unless this is brought about, as an aid to the diagnosis of obscure conditions, it will be of comparatively little value in surgery. In the event of success, the surgeon will be enabled to localize a tumor or bullet in the brain, and to operate wherever feasible. It will also be possible to locate exactly a ball, in whatever part of the body it may be lodged. During our Civil War hundreds of lives might have been saved, could the exact location of the ball have been ascertained. Take, for instance, wounds of the abdomen: during our War such wounds were considered, as a rule, necessarily fatal, and as a matter of fact they were almost invariably so. But, given the exact location of the ball, the methods at present in vogue of opening the abdominal cavity, and the antiseptic treatment now employed, recovery from such wounds would be almost certain. We shall also be able to diagnose the exact character of bone fractures, and, in dislocations, to decide whether or not there is a fracture complication. The true condition of the spine from injury or disease, the presence of gall-stones, of calculi in the bladder or kidneys, of abdominal or uterine tumors, of the extent of cardiac hypertrophy or liver enlargement, and many other conditions too numerous to refer to, will also be diagnosed by this means.

Prof. Röntgen says that the cathode rays are ultra violet. If such is the case, they may possess the chemical powers of the sun's violet rays and perhaps prove germicidal. One enthusiast, in a communication to the London *Lancet*, suggests that in pulmonary phthisis the lungs could be flooded with the rays, and the tubercular bacilli destroyed. But the human body is not a test tube; chemical agents that are germicidal out of the body have been shown to be powerless

for that purpose when introduced into the system. In conclusion, we would say that, so far as the applicability of the cathode photography to medicine and surgery is concerned, but little has been done except to locate bullets in a few cases in which they were imbedded in muscular tissue. The most important case is that of a needle, discovered in the stomach of a young woman, which was successfully removed. But, as we have already stated, the probabilities of penetrating bone with the rays are great, in which case the possibilities of what may be done in surgery are almost beyond human calculation. In the meantime, we must patiently await the results of the army of investigators in this and other countries.

CLINTON WAGNER.

How to Study German Literature

THERE ARE FEW more gratifying signs of genuine progress in our American colleges and universities than the increased attention paid of late years to the study of German. It is recognized that Germany furnishes to-day the most scholarly contributions to the study of English. We can hardly be expected to rival our German brethren in their own special field of German philology and research; but we are certainly making marked advance in German studies. This is not only due to the widening of the college curriculum and the more stringent requirements for admission in modern languages; but the influence of American teachers trained in German University methods has been fruitful and far-reaching. The teaching staff in the modern language group has been appreciably strengthened in the leading colleges. For the select few who desire more specialized study, the addition of post-graduate instruction has been a notable step forward, and is producing gratifying results, under the happiest conditions, in the lines both of philology and literature. Within recent years, too, several important German libraries have been secured for American colleges, thus giving increased opportunity for original research. It is pleasing to note that American-born teachers are among the most successful leaders in this renaissance of German learning—a practical method of evincing their gratitude to Germany for years of study on its soil.

Far-sighted colleges are realizing the significance of the fact that the study of German—as, indeed, of any important modern tongue—is an ever-widening field. It is vastly more than a mere language to be taught in school-boy fashion by the typical school-teacher: it is a broad and rapidly extending department of learning, which could easily occupy a full corps of professors and instructors, so complex and comprehensive is the amount of work involved. It implies the study of Gothic, of Old, Middle and New High German, with an extensive and diversified literature stretching over 1500 years. It includes, also, from the philologist's standpoint, familiarity with the entire range of Germanic languages and dialects—a pretty wide group; comparative philology, in fact, in its broadest sense. In truth, the ideal study of German would require a large faculty in itself, in which German philosophy and philology, German history and literature, German ethics and folk-lore would be adequately represented. It becomes, then, a vital question with our colleges, how to maintain and increase the hold of German on the student, so that it may arouse an interest that shall be permanent, not spasmodic. How shall the study of German be made genuine and lasting? What methods shall the teacher adopt to attract and retain attention and develop that enthusiasm for study which alone makes labor satisfactory and productive? Let us attempt to answer these inquiries, so far as they refer to the study of German literature, by offering a few suggestions which have been practical and useful in our own experience.

The great aim of a teacher, after all, is to make instruction interesting, whatever the line of work. The student is usually intensely human, and, particularly in the earlier years of

college work, he has to be taught *how*, rather than *what*, to study. Given an average class of students, who are fairly well prepared, and can read at sight passages of moderate difficulty, there is no valid reason why they should not gradually be made to enjoy German literature, if they possess any literary taste at all. Half of the current aversion to modern language work in colleges may be due less to the fragmentary nature of the curriculum than to the want of breadth in the instruction. There is the routine of translation and analysis; but the author fails to be interpreted, his relation to his age is wholly neglected, his dependence on his predecessors unexplained. The very charm of his style and thought leaves no impress. Such study suggests Goethe's oft-quoted words: the fragments are there, but the intellectual bond to weld them together is lacking. The true teacher of one literature must be master of many. He must see in the text at hand a thousand texts. He must treat the author's thought almost as a living organism. The words themselves, with a significance often historic; the style, suggesting the author's personality; the thought, bearing the stamp of the writer's painful or pleasurable experiences—here is material for the interpreter. Then the question must be faced as to the author's originality, or how far he was moulded by his time. Was he distinctly national and representative, or was he a product of foreign influences and tendencies? Did he found a school, or was his merely an individual utterance? And before he has been dismissed, we must strive to discover whether there exist in our own literature marks of his influence and parallelisms of thought.

While it is needless to lay too much stress upon etymology in the earlier years of college work in German, the student should be taught almost from the first to recognize the wealth of suggestiveness in a vast number of German words. There is hardly a line in prose or poetry that cannot thus be made a treasure-trove, surprising every student and delighting those who have a taste for word-study. German is peculiarly rich in the number and variety of its loan-words. It has borrowed foreign elements from the earliest period. The original Germanic stock of words has been enlarged in every epoch: hence the successive influence of the Celt and the Roman. In a similar way, the church introduced an array of new words. With the spread of the Crusades, French influence became paramount. A few centuries later, as the Renaissance dawns, Latin revives, to be superseded again by French, with a mass of Italian loan-words. And with the increasing commerce of our own century, what an endless procession of foreign terms—English, Slavonic, Semitic—has been added. Let the student be shown, not fanciful analogies and etymologies, to display the instructor's pedantry, but those which possess a well-defined historical meaning, which throw light on manners and customs, illustrate primitive folk-lore and embody distinctly national characteristics. The student who knows the relation between *signum* and *Segen*, between *Hof* and *Huebsch*, *Morgen*, a measure of land, and *Morgen*, a period of time, has made an important stride forward in his study of the language and literature.

To illustrate from the author's personality is invaluable in the study of literature. Here, if anywhere, it is true that the style is the man. Lessing, Heine, Schiller, Jean Paul, Goethe—each is reflected in his sentences. To understand a poet one must do more than dwell in the poet's land. We must enter the poet's soul, lay bare his secret motives, share the joys and sorrows of his life. If the immortal composer can write his own requiem, why not the poet? If you would understand Chopin aright, you must do more than play his compositions—you must feel his music as wrung from the incidents of his career. The advance from "The Robbers" to "William Tell" shows the struggles of Schiller's spirit and its final triumph. Lessing's radicalism was a matter of temperament. Goethe's rounded life gave a certain evenness and symmetry to his works. Heine's sarcasm and bitterness were

constitutional: his poetry was largely pathological. Apart from the author's personality, it will be found useful to trace the origin of poem or drama, under what conditions or associations it was written, and the entire history of the composition. Take, as a peculiarly striking example, Goethe's lovely "Wanderer's Night-Song." Let the class be told how Goethe originally wrote it with a pencil on the wooden wall of the ducal summer-house in Thuringia, when Carl August was his friend and patron; and how the poet nearly half a century later visited the spot once more and in the mountain solitude read the lines again, repeating the closing words as if in premonition of his own death, which followed in a few months,

"Wait; soon like these
Thou too shalt rest."

The study of German literature is invested with further interest, if the comparative method be employed and contemporary writers in other lands be compared. Curious points of similarity or difference may thus be illustrated and shown to be due to national conditions or popular tendencies. Studied in this light, we are brought face to face with epochs of history. Thus, in the Middle High German period, when the Crusades awakened German thought to new life, French models gave a distinct impress to German poetry and the epics of the court. The literary points of contact between Germany and foreign nations and the resulting cross fertilization of ideas afford an interesting field of inquiry to students fond of historical research. France, England, Italy were thus to blend their thought and give vigor and variety to the German. Let the teacher indicate the similar cross-fertilization to-day, particularly in the case of the novel, with the successive rise of the Russian and other schools of contemporary fiction. Thus will the student learn that the traditional migration of nations in the past finds its exact counterpart in the migration of ideas from race to race and land to land, developing in each according to the fixed laws of human thought and the conditions of national life. A clearer, juster conception of the unity of mankind could not be presented.

In the whole sweep of German literature, no era is more suggestive and solemn than that early period when, in the recesses of primitive forests, priests interpreted to the rude peasantry the mystic language of the runes. Unless the teacher be a true interpreter, the study of German literature will always be sealed and the great names on its rolls be as mysterious as the primitive writings on bark. It must be studied, not as a fragment, but as a whole. It is a record of continuous thought, not insulated or isolated, but in contact with the great world without, and in harmony with the laws of individual and national development. The American needs the vitalizing lessons that the German thought-masters impart: he cannot, save at the risk of dwarfing his mental stature, exclude himself from their bracing and liberalizing influence. Hence, our colleges and universities should not relax in their efforts to promote the study of German literature as literature, and utilize every practicable method to interest and encourage the student.

UNIVERSITY OF THE CITY OF NEW YORK. ABRAM S. ISAACS.

Literature The New Life of Goethe

Goethe. Von Dr. Karl Heinemann. 2 vols. Leipzig: Verlag von E. A. Seeman. New York: Lemcke & Buchner.

THIS NEW Life of Goethe, the purveyors of German literature to the rest of the world predict, will be *the* Life of Goethe for many a year to come. If this is a fact, it is one of universal literary importance; for evolution, which, in determining the relative value of epochs and of men in history, is our practical "Day of Judgment," has, by a very general consent, stamped Goethe as the last of the great literary and soul-exponent demi-gods of mankind. We are told that, as Homer was the voice and prophecy of Greece, Virgil of Rome, Dante of the purified Latin-Christianity, Milton of

Protestantism, Shakespeare of the secular æsthetic birth of the New World, and Voltaire of the consequent revolutions, so Goethe was and is the soul and prophecy of the *solution*—the peaceful, progressive adjustment of his age and of ours to the New World which the new astronomy opened up in 1600, and the political and social revolutions began to realize during Goethe's career (1749-1832). As the *last* of these demi-gods (the others are our great back numbers), he represents the modern issues we are here to live and work for—if need be, to fight out.

So much it seemed proper to premise in order to rise to the higher point of view from which any life of Goethe, or any estimate of him, in our day, is to be judged. The Germans, largely alive to this ethnic importance of the great poet of the Teutonic race, have accordingly spared no industry in saving the records of his "earthly days" from oblivion. They have become a nation of Goethe collectors, especially since the opening of the "Goethe Archives," twenty years after his death. The World-Literature Society, which he founded in his latter days, has become the Goethe Society, the most extended literary union on our planet, whose members, from the German Emperor to the humblest reader or hearer of the Faust story on the outskirts of civilization, rejoice to record, as they have done in the sixteen volumes of the "Goethe-Jahrbuch," every scrap of writing or information bearing upon the life of their literary hero—if not saint. To such an extent has this collecting industry been carried, that no little fear has arisen that the real man and his works and meaning would become buried and lost under the monuments of rubbish that were being gathered over him. The escape from this danger was naturally in a new crop of biographies. Several are announced as on the stocks, but the first noteworthy one to get launched and across the Atlantic seems to be that of Dr. Heinemann, which lies now before us in two large, closely printed and bountifully illustrated volumes. The almost limitless devotion, industry, thoroughness and patience that have been expended on this work are fully abreast with the just reputation of German authorship for these qualities. The publisher, also, has done his part well.

Yet when we look at the life-story these volumes contain, we must not expect more than was attempted. We have here the life of the individual German Goethe as it evolved in its environment. There is little attempt to give us the "Life and Times" of Goethe, as was done by Lewes in his English biography, which, allowing for the time in which it was written, seemed to many in England, and, in its translation, to many in Germany, a good suggestion of what the completer Life should be. A work of the diffusiveness of Masson's "Life and Times of Milton" was not expected or desired. But Dr. Heinemann has given us the objective life of this man only, much as Darwin, or some accurate scientist, would give us the natural history of the "missing link," were it possible to record it. Perhaps this is well in the present stage of the Goethe evolution in Germany. Goethe was in his name, physical origin and idiom intensely German, but he outgrew and rose above his native land and its restrictions, even to a far greater extent than Shakespeare did his England. It is a singular exchange that, while the Germans chiefly discovered the ethnic and universal value of Shakespeare, it was the English-speaking peoples that discovered, or are discovering, the same for Goethe. But that aspect of his life and influence will remain to be developed by some scientific and historical successor of Emerson and Carlyle. The world-value, the great table-land of culture, which, as Carlyle says, Goethe raised sky-ward as a new state of mind, a new spiritual *habitat* for the future of the human race—of *that*, the author of these volumes gives us no idea—scarcely an intimation.

But whatever the great poet may be worth as a factor in the world's culture and evolution, it must rest fundamentally upon his personal life and environment, and as the narrator,

expositor and illustrator of these, Dr. Heinemann's book is far beyond all others. New light is thrown upon every period of the great man's evolution, and we regret that we cannot take up each period in succession. For instance: his parentage is one of the most interesting studies in physical and mental evolution. Dr. Heinemann undoubtedly furnished the best biography of Goethe's mother, and in this regard had exceptional preparation and ability to give many new facts as to the real origin of Goethe's characteristics. He was the result of a cross of contraries—of North with South German, of plebeian with aristocrat, of age with youth, of paternal sturdiness of body and mind with maternal flexibility, sensitiveness, cheerfulness, imagination and grace. All that the poet has said of this in a passage, generally only half quoted, is more than true, and it was the real secret of his being—for never was a child more truly the father of the man. We have in Vol. I. a facsimile of the Frankfort *News* of 2 Sept. 1749, where the ending of the last line shows that the said little cub Johann Wolfgang had safely, though with difficulty, arrived on this planet on Aug. 28, and had been baptized on the following day. The belief that a robust constitution was Goethe's natural inheritance must be modified. The many conflicting elements were never completely united and harmonized in him, but only so as to give apparently a demoniac strength, with a sensitiveness and delicacy that he could with difficulty control. During life he was subject to many illnesses, and was no exception to the general rule that it is not the healthy, but those whose dis-traction, or strain of elements, makes them feel intensely, who come to voice and make the music of the world. Thus he was naturally a diversified and singularly constituted and variously attuned musical instrument in human form, upon which both Nature and Man freely played for over eighty years of the most eventful and formative period of history. He was, as Emerson says, "the Writer" of his century, but he wrote only to echo what he saw and felt in his effort to evoke harmony out of the chaos and ruins around him.

It is impossible, of course, to give here even a cursory review of the childhood, youth and succeeding periods of this wondrous life, which gradually met and incorporated the results attained by nearly every noted author and character in Europe, until the name "Goethe" became an institution, representing as none other did or could the culture of Europe and thus of the world. By the aid of this biography we follow Goethe's ever-increasing individual life and influence as a mighty continental river. Starting from a secluded but genial spring, this life-current in boyhood and youth absorbs every tributary it meets. In the storm and stress period it has its freshets, rapids and waterfalls; in manhood it gathers still larger tributaries and bears onward the intellectual commerce and progress of a continent with steady and increasing flow, until it broadens out with the highest and deepest thoughts and aspirations of man, as it enters the mighty ocean of eternity. It is only by some metaphor such as this, that the life which impersonated the culture of a continent and of a century can be expressed. All human emotion, thought and activity became "his province," for he had to assimilate all of the old world, and live it over into the new. It is astonishing that he made no greater mistakes than he did. This biography, in digging up the fundamental facts, becomes very largely his justification—even as to the details of personal conduct. The early and middle portions of his life were spent amid revolutions and conquests, political and other, and it is useless to criticize a mountain torrent for not being a model canal. But the "Sage of Weimar" is shown to have amply atoned for all youthful failings. He who "set all aspiration free" taught best how to direct and use freedom wisely and well.

Dr. Heinemann does not claim to have exhausted his subject, nor to have made his book a substitute for Goethe's works; but there are some things which we wish he had covered with greater detail, one of them being the effect of the

French Revolution upon Goethe, and his treatment of it. He met the advance of this social earthquake at the cannonade of Valmy (20 Sept. 1792) during "the Campaign in France," and when he saw how the Republic stood its own in the battlefield, he recorded the conviction:—"From this time forward begins a new era of the world's history." What that era would and should mean, Goethe sought to intimate in the "Novelle" and "The Tale," familiar to English readers in Carlyle's essays. What that "Tale" meant in Carlyle's mind may be seen in his curious notes to his exquisite translation of it. His last letter to Goethe was an attempt to obtain from him some adumbration of this singular Apocalypse, but the answer seems to have been lost, or no answer was ever made. Here was a chance for our biographer. He does treat, indeed, well of the "Burger-General" and the other Revolutionary dramas, but no light is shed on the "Entertainments of the German Emigrants," or the "Lion" of the "Novelle," or "The Kings" of "The Tale." Perhaps such information belongs to the unwritten chapters of the book, which we may hope will yet tell us of Goethe's reports on revolutions, and his influence upon the world beyond the German boundary, instead of simply the Revolution's influence upon him: as though the world were to be considered as an annex to him, without regarding his return influence and position in regard to his century and ours.

We note, too, the omission of several illustrations, which seems singular, for where so many are given, all seem to be required. Where is the venerable Sexton standing with his spade by the monument of Frederike? Where the other portrait of Christine, where the "rear view" of Goethe looking out of the window at Rome; and, lastly, the reclining form after death, with the laurel wreath encircling his brow? But where so much that is new is given in illustrations, why should we ask for what in other ways has become known, even to the members of the Goethe Society of New York? Let us be thankful for the new that is given, and especially for the charming picture of "Suleika" of the Divan, Marianne Willemer, and of the other blessed women whom Goethe loved, and whom he has immortalized, because they knew enough to love him, with the new love that some day will be understood? No one work will ever cover the multiplicity of the reflections of this one life, artistic and other. There must needs be more than one gospel of the revelator of man's new world. There may be even a "Fourth Gospel," which will reach beyond the "Synoptists" of Germany, and unfold the ethnic results and value of that life. But even for that higher life, in the grace and simplicity of its style, the carefulness of its research and the impartiality of its judgments, Dr. Heinemann's work will be a necessary preparation and companion, if not a rival or a model.

"English in American Universities"

Boston: D. C. Heath & Co.

THIS LITTLE BOOK borrows from its subject an importance quite out of proportion to its size, dealing as it does with a matter vitally affecting the intellectual future of America. It is a collection of papers by professors in the English departments of twenty representative collegiate institutions, most of which appeared originally in the columns of *The Dial* in 1894. Each describes the methods, and gives some idea of the results, of instruction in English as it comes under his own observation; and the whole is summarized and reviewed by the editor, Mr. William Morton Payne. The book is not an entirely satisfactory one; there is a want of unity in the treatment, unavoidable, probably, but confusing to the mind on the first reading; too much space, we think, is given to mere statistics of the number of students in a class and the number of hours spent in a term on the subject—and the English of some of the pedagogues here and there hardly comes up to our legitimate expectations. But the book is valuable just as it stands, by its defects as well as by its excellences. We want to know just what is doing for our young men

and women, all over the country, in this great department of learning; and we find the answer here, sometimes unconsciously given, but always suggestively.

The movement for systematic instruction in English is in itself one of great significance. It has reached larger proportions in this country than in the home of the language and the birthplace of its literature. It was but the other day that the creation of a new Honour School added it formally to the curriculum at Oxford, and even then to reach necessarily but a small section of a section of the undergraduates; while both the *personnel* of the department and its announced methods have been regarded by unprejudiced critics as notoriously inadequate. It is very possible—and, though our professors nowhere draw the inference, nothing that they say forbids it—that the systematic study of English is intended to do for the great bulk of our students what Latin and Greek have done and still do for the English youth. We have (to suit the phrase to the thought) very little use for the classics in our busy, hurried country; and as for the refinement, the mental culture of such a delicate instrument as Latin verse-writing, it is quite out of the question. If this is, and must be, so, then no better substitute can be found than the discipline of a careful study of the masterpieces of our own language.

It is not to be wondered at that, with the simultaneous increase of the range of teaching and the number of the taught, there should be a wide divergence of theory as to the best methods, or, paradoxically, an outcry in some quarters against any method at all. It is too soon yet for a general agreement in the manner of teaching; nor will any such agreement be possible while there is such a vast difference in the conditions as is to be observed between the older Eastern colleges and the many new institutions of the middle and extreme West. The raw material of the latter is much more raw, and yet, conscious of strength and ambition, it is unwilling to be confined within narrow limits. This Western multitude of students, youthful in their eagerness, already old in the seriousness of their life and aims, is a striking and pathetic phenomenon. One of the most amusing and significant passages in the book is that in which Prof. Martin W. Sampson gives his experience of this class. He finds "widespread in Indiana the firm conviction that style is unworthy of serious consideration. A poem is simply so much thought; its 'form-side,' to use a favorite student expression, ought to be ignored. And of the thought, only the ethical bearing of it is significant. Poetry is merely a question of morals, and beauty has no excuse for being. The plan of procedure is: believe unyieldingly in a certain philosophy of life; take a poem, and read that philosophy into it. This is the 'thought-side' of literature." It is reassuring to find that "our first year has been largely an attempt to set up other aims than these." But the theory would have pleased Whitman, and might be useful to a younger writer whose work can only be successfully divided into prose and capitals.

Two points on which there seems to be substantial agreement suggest themselves to us as open to question. The fact that there is so considerable a consensus of practical teachers makes us hesitate to disagree; yet, since the system is in the making, we may be allowed to throw out a qualified dissent for consideration. One point is the very large amount of time devoted to Anglo-Saxon, as we used to call it—to Old and Middle English, extending even to Gothic at the University of Virginia, to Gothic and Icelandic at Columbia, and to early English palaeography at Stanford! Thirteen out of the twenty mention something of the kind specifically, and in some places it is required of nearly all students. We are not denying that the study of Anglo-Saxon has its use; but in view of the increasing realization that, as Prof. Tolman of Chicago puts it, "the stones of learning have too often been doled out to students hungry for the bread of literature," there seems to be a disproportionate attention paid to this branch of the subject.

The other point we had in mind was to doubt whether too large a time, again, is not spent on the training of the student in original composition and in declamation either of his own or others' words. We should be the last to suggest that there was not room for improvement in the writing of English by ordinary people; our questioning is based on the doubt whether the result could not be more surely attained by extending the time given to unchallenged masterpieces than by attempting to evolve new ones out of average minds. A youth whose memory is saturated with the English of De Quincey, Landor, Macaulay, Arnold, Ruskin or Pater, will not turn out slipshod work; and he had better spend his time in such company than give it to self-conscious poring over the attempts which his own untrained mind can produce. If poor Pope was afflicted in his time by "the mob of gentlemen who wrote with ease," he would be still more aggrieved nowadays, if he had to wade through the floods which are poured out on every side by young people who have been trained in this way to avoid obvious solecisms and bad grammar, and who think that they are thereby entitled (in Mr. Saintsbury's favorite phrase) to "commence authors."

We join Mr. Payne in his hope that secondary education may be still further advanced by the discarding altogether of the ordinary reader. "The important principle seems to be," he says, "that nothing but literature should be read at all, and the readers in current use certainly contain much matter that cannot by any courtesy be called literature." The Sixth Reader has come to take, far too much, the place of a national Academy. It would be a sociological question worthy of Mr. Francis Galton, to determine the exact proportion of our population for whom so much of English literature as lies outside the *ouvrages couronnés* of that ultimate authority is a trackless waste—for whom Browning (or was it Mrs. Browning who wrote poetry?) is the author of "How they Brought the Good News from Ghent to Aix," of "The Pied Piper of Hamelin," and of nothing more. But the whole subject of the teaching of English is susceptible of such indefinite discussion and illustration that we must not attempt to cover it here. Those who have an interest in it will find abundant food for thought in the little book which has served as a text for these remarks, and will hope for more of it on "another occasion" vaguely hinted at by the editor.

Agassiz

Life, Letters and Works of Louis Agassiz. By Jules Marcou. 2 vols. Macmillan & Co.

PROBABLY NO ONE could have done this work better; and certainly those who were more or less directly associated with the subject would have been either too eulogistic or too condemnatory. Those who are desirous of learning just how far Agassiz was a great naturalist can find it out by reading these two beautifully printed volumes; and it will prove a pleasant as well as an instructive task, for Agassiz was a many-sided man, and one to be held up both as a pattern for the coming workers in science and also as a warning. His biographer wisely points out his limitations and weaknesses, as well as paints a vivid picture of his wonderful accomplishments.

In the first volume we have Agassiz in Europe, and as a naturalist, or, more properly, a zoölogist; and here we have a superb example of what a man of genius can accomplish, for this is what Agassiz was, and not merely a talented man. The former overcomes obstacles; the latter merely makes use of opportunity, and certainly, when Agassiz did not overcome obstacles, they were such as no man could have circumvented. The ichthyological and other zoölogical monographs published at Neuchâtel established his position in the scientific world, and it may be suggested that no subsequent work advanced it, at least in Europe. With many people, his name is associated with the physics of glacial action and

the determination of the great "Eiszeit," as it was originally called by Schimper; but how far Agassiz was original in this, and how far he benefitted by the suggestions of those with whom he was associated, will always be an open question. Even poor Guyot, who buried himself in Princeton and was soon forgotten, piped an ineffectual claim to work that Agassiz set forth as his own. There is no question of Agassiz's originality in his early zoological work, and probably as much merit is his due for all that he published concerning the Swiss glaciers, for it is the outcome of genius to reduce to order the chaos of vague impressions floating in other men's brains.

Prof. Marcou, we think, proves Agassiz's innocence of unfair use of Schimper's or others' work in the same directions as his own. But what if there was, at times, a slight overstepping of the mark? Has the man ever lived, who, stirred by a spark of ambition, has kept all his days within the pale of sainthood? There has been too much made of these quarrels among naturalists. Agassiz was peculiarly fitted to be the great expounder of certain truths, and that he should indelibly stamp his name upon them is not to be wondered at. To get an idea from a more plodding neighbor and make use of it and forge ahead and receive the benefit and applause is only hard on the slow neighbor, and the world sees only the winner. The dryasdust students that shut themselves in their laboratories and never raise the windows and shout to the outside world are really of little use, if any, unless some Agassiz comes along and reports progress from the housetops. On the other hand, Agassiz was unquestionably jealous of those who might possibly equal him in some directions, or possibly outstrip him in others; and work that he could not be associated with in a most prominent way was likely to be blocked, openly or indirectly. This was an inexcusable fault.

In the autumn of 1846, Agassiz came to this country, and the influence of his presence was felt at once and for many years; until, in fact, there had appeared a goodly number of naturalists who became eminent in their special lines of research, and then he was one of many instead of the sole luminary of the zoological heavens; and he did not like it. The young naturalists that he taught so carefully, he wished to keep forever young and subservient to his dictation. This was impossible, and it is no wonder that they rebelled. He predicted their failure as free agents, and not once did his predictions prove true. But is not the old "nascitur, non fit" as probable of the naturalist as of the poet? We think the author underrates American science as it was when Agassiz came to America. He speaks of the miserable illustrations that had appeared in the journals of the scientific societies, but science is something more than a mere picture-book. Agassiz's own books could not maintain their place, merely because they contained superb drawings of the animals treated of; and Prof. Marcou overlooks Audubon, Wilson, Holbrook and others, whose splendid works were published before 1846. Agassiz effected wonders when he came to this country, it is true, and this country will remain under everlasting obligations to him, but it is going too far to say that he created science here, and that we were wholly in the dark before his arrival. Indeed, the author mentions the surprise of Agassiz at finding so flourishing an institution as the Philadelphia Academy, which then was a live association of earnest workers.

Prof. Marcou errs, too, we think, in considering the living naturalists of this country as having become such through Agassiz's influence. This is certainly not true of a number whom we could mention, one of the list being the peer of any zoologist in the world. We owe much to Agassiz—not everything. He did not, as was rightly expected, add materially to our knowledge of the fauna of this country—save by a monograph on the turtles. There was promise of great accomplishment in this direction, and no fruition of the promise worthy of mention. He did, indeed, found a splendid mu-

seum at Cambridge, but its superiority is largely due to his having left behind him an equally learned and more practical son, who has made his father's name what that father could not have made it himself. With the publication of Darwin's "Origin of Species," the name of Agassiz began to lose lustre. The world could understand the natural processes of nature as there set forth better than the creatorial intervention theory to which Agassiz clung to the last; for Darwin gave us facts illuminated by reasonable interpretation, while from Agassiz we had but *ex cathedra* statements clouded by improbability. Prof. Marcou is thoroughly Agassizian in this matter, and concludes the second volume with an attempt to demonstrate that, because Cuvier, Owen and other great naturalists agreed with Agassiz, or at least were opposed to Darwin, therefore the great evolutionist was in error. This is a pity, for it mars the peroration of a most excellent biography, one that every naturalist in the land should carefully read. No reader can fail to be profitably instructed by its perusal.

Memories of Paris

1. *Some Memories of Paris.* By F. Adolphus. Henry Holt & Co.
2. *The Journal of a Spy in Paris during the Reign of Terror.* By Raoul Hesdin. Harper & Bros.

THE PERSONAL SUGGESTION in the words "memories" and "journal" makes them particularly valuable to book-makers—such titles are sure to enlist some interest. If the things told have really happened to our fellow-man, or under his very eyes, and have made him think so and so, we usually feel a desire to know about them. With impressions of this sort we take up Mr. Adolphus's book (1), in which he describes the streets of Paris of forty years ago, and tells about several great French crises since the days of the Second Empire. No great worth can be attributed to his pages, but they are certainly readable. Tragedies and comedies of every-day life he narrates in the easy, restful way that is particularly congenial as the time for sleep draws near. His main desire seems to be to draw a comparison between the Parisians of the beginning and the end of this half-century, and many of his characterizations are very clever. The Parisians and their city have undergone great changes in that time, in their indoor as well as in their outdoor life, and the troubles through which they have passed give a thoughtful observer ample occasion to write recollections. Among the eleven chapters we mark those on "The Last Days of the Empire," "The English Food Gifts after the Siege," "The Commune," "Mr. Worth" and "The Opera." The reader cannot forego the regret, as he turns the last page, that many of the old features described here have passed away. Indeed, the book may be at times funereal to those who have known Paris long and well; but that the critical early days and scenes of the republic have gone with them is some recompense.

Who Raoul Hesdin was, no one knows. The name appears to be a mere blind, for no such person can be traced among the employees of the French Government at the time. The fragment now published (2) appears, however, to be a part of the journal of an English spy in Paris. Its original title, "Quelques Observations sur les Industries," etc., is also a mere blind, though the exact purpose of the record is not clear. It does not appear that the information it gives on political matters is either very new or very important, but there are reasons for supposing "that the social conditions of the starving capital of France were the real object of Hesdin's study, and such study the reason of his mission." At all events, no contemporary book, either in French or English, reveals these conditions in quite the same light. "Famine and the dread of famine" are taken as the real clue to the horrors of 1794, and the proof in these pages is very strong that the most drastic socialistic measures only aggravated a thousandfold the conditions they were intended to relieve.

"Domesticated Animals"

Their Relation to Man and to His Advancement in Civilization. By Prof. N. S. Shaler. Charles Scribner's Sons

WE HAVE, since Darwin led the way, greatly enlarged our knowledge of the influence exercised by man on the plants which he has cultivated and the animals which he has brought under domestication. But now comes Prof. Shaler, and in a volume of extraordinary interest leads speculation in the opposite direction. He regards chiefly the benefit drawn by man from his association with animals as one of the causes of his development. Man is the only vertebrate that has brought other animals under subjection; and when we consider the great increase of power and the novel possibilities opened to man by the possession of horses, flocks and herds, we have taken the first step towards understanding the subsequent progress of the races that have come earliest into possession of these new resources. It is not too much to say that the Semite would not have become what he is without the camel and the horse, nor the Aryan without the useful cow, which figures so often in his mythology. Then, the continued possession of these animals depended on the forethought and care exercised by their possessors. Even modern individuals of these species, after many centuries of domestication, break away from constraint and become wild when neglected. In this way, doubtless, the "good woman of three cows" received a training of which, in the remote past, she had reason to be proud. Cattle became, also, the first medium of exchange, the first form of wealth really worth working or fighting for. And they provided an assured livelihood and developed not only the bodily strength of the tribes that owned them, but their sympathies, also; for the herdsman and the agriculturist have to understand and care for several different kinds of creatures, as well as for their own families and tribes.

We have probably one hundred cultivated plants for the one known to the primitive agriculturist, and many times the number of domesticated animals. It is unlikely that many more species will be subdued for economical purposes, but taste and sympathy will probably bring numbers still wild under human government. Prof. Shaler examines from this point of view the history and the further possibilities of the dog, man's first companion, and the only species domesticated by our wild Indians, probably as a reserve supply of food when better failed. Given the dog, it was possible to keep sheep. The wild dog may have coralled sheep for his own use as mutton; but to primitive man in high latitudes the main value of his flock was in their covering of wool. Goats, the author thinks, may yet become more valuable than sheep as a source of textile material, because their hairy covering may be made to vary much more in kind and quality. The various kinds of buffalo differ much in their adaptability to human needs; the African is fierce, the American is obdurate and self-willed, the Asiatic species alone is easily domesticated and useful. Prof. Shaler devotes several pages to describing the development of the hoof of the horse, which fits it so well to serve as a pack animal on soft ground. The horseshoe our author believes to have been invented in Greece, in about the fourth century of our era. There are interesting chapters on "Domesticated Birds," "Useful Insects," including the bee, silkworm and cochineal insect, and on "The Rights of Animals," and "The Problem of Domestication." The numerous and excellent illustrations in half-tone are after drawings by Ch. Hermann Léon, E. W. Weeks, C. Delort and E. E. Thompson.

IN A NOTE on the Catalogue of the Carnegie Library, in a recent *Critic*, the statement was made that only 9000 of the 16,000 volumes the Library contains had been indexed, the Librarian's plan having been to "prepare first the books needed for illustration." This should have been "distribution." The books represented in this Catalogue were purchased, classified, catalogued and made ready for use all within six months, this being the reason why 9000 only were entered.

"Longmans' Gazetteer of the World"

Edited by George G. Chisholm. Longmans, Green & Co.

IN THE PREPARATION of dictionaries, encyclopædias, guide-books and gazetteers, those that follow must inevitably profit by the omissions and mistakes of their predecessors, but more largely still by their achievements. The pioneer does the hard work, and is abused after awhile for his incompleteness or inaccuracy; and those that come after him sometimes forget that what he has done, not what he has omitted, has been of most help to them in the compilation of their own products.

This Gazetteer has certain features that will make it most welcome to those for whose use such compilations are chiefly produced—for instance, statistics as to the healthfulness of towns and districts, especially in the warmer parts of the world; information regarding the accommodation afforded by harbors, the depth of water available, docking facilities, etc.; and particulars as to mean temperature and rainfall. The statistical portion of the book has been prepared in such a way as to make it serviceable as a permanent work of reference—not the least interesting being an appendix giving the estimated population of various countries for each year from 1891 to 1901, on the assumption that the same rate of increase as that obtained between the last two censuses, will continue until the latter year. Only constant use can demonstrate the defects and merits of a book like this. It would, for instance, be manifestly unfair to base an estimate of its value on the mistake made under "Utah," where it is stated that "its admission as a state was delayed till 1894." Utah was not admitted till 1895. A preliminary examination, however, gives us every reason to testify to our confidence in its completeness and accuracy.

"The Royal Natural History"

Edited by Richard Lydekker. Pts. I.-XX: Mammalia. Frederick Warne & Co.

NATURAL HISTORY is a constantly expanding science, and it is therefore to be expected that each generation will require its own review of the whole field occupied by it. Mr. Lydekker has planned his new Natural History so as to make it useful as a general reference-book for the subjects treated in it, while it may also serve as an introduction to systematic study. It is abundantly illustrated with clever cuts, drawn largely from Brehm's famous "Tierleben," which is familiar to naturalists as the best illustrated work of the kind that has been issued up to the present. But to these designs by Specht, Müntzel and other celebrated illustrators of animal life have been added many excellent cuts from the publications of the Zoological Society of London, and from other recent works of like importance. The work is to comprise six volumes. The parts now ready are devoted to the Mammalia, that class being of the greatest interest, especially to travelers, to whom the work particularly appeals. A full index is added to each volume.

Much of the text has been furnished by the editor, and his collaborators all follow the same plan, of detailing first the general characteristics of each order, then giving notes on geographical distribution and classification, and then taking up the various families composing the order. Some idea of the fulness of the work may be formed from a glance at the chapter devoted to bats, in which, grouped as the "free-tailed insectivorous bats," we find descriptions of *genera* with sheathed tails and pouch-bearing wings, the *genus* which scares explorers in old Egyptian tombs, the white bats, the hare-lipped and, last but not least, the long-tailed bats, which are distinguished, in addition to their long appendages, by having two joints to their middle fingers. In another sub-family are grouped the mastiff-bats, which are an American *genus* and annoy travellers in the Amazon valley; the naked bats, ugliest of their race, which occur in Java, Sumatra and Borneo; the wrinkled-lipped bats, and the climbing bats of New Zealand. Under the "vampires" are classed the chit-leaved bat, distinguished by its scolloped leather collar; the harmless vampires of South America, big as a pigeon, but living on fruits and seeds, the javelin bats, the long-tongued bats, which suck the pulp out of hard-skinned fruits, and insects out of tubular flowers; the short-nosed vampires, and the true blood-sucking vampires, which are also a South American *genus*. It is more than ten years since the last work of its kind in the English language was published, and many remarkable discoveries have since then been made, which the general reader will find only in the present work. It gives the results of the most recent investigations in a popular and appropriate form, and will make a reference-book of the greatest value.

Classical Text-Books

PROF. BENNETT of Cornell has put forth a "Latin Grammar," in which all the main facts of the language are stated in the brief compass of 250 pages. The book is a marvel of condensed, yet clear and forcible, statement. Just enough examples are given to illustrate each principle without discouraging the pupil by their number and variety. The ground covered in the treatment of forms and syntax is adequate for ordinary school work and for the use of freshmen and sophomores in college; students who make a specialty of Latin will, of course, after a time require a more extended manual, such as the revised Gildersleeve. The ground-work of the grammar is thoroughly scientific. Our teachers of the earlier years of Latin have been put at a serious disadvantage by the necessity of using grammars so large and full as to confuse and weary the student, who would never refer to more than half the matter presented; in Germany, grammars of 250 pages have been found full enough for the gymnasium Latin course, which extends over nine years. In the preparation of this book, Prof. Bennett has rendered an important service to American education, and may well be congratulated on having produced the best school-grammar of Latin in the English language. It is to be hoped that he will follow this volume with a Greek grammar on the same lines. The fact that the Prussian Ministry of Education has encouraged the use of grammars "similar in construction and uniform in terminology" directs attention anew to the intimate pedagogical as well as scientific relation between the two classical languages. (Allyn & Bacon.)

AN EXCELLENT Latin grammar for university students is the third edition of the familiar text-book by Prof. Gildersleeve, which has been revised in collaboration with Prof. Gonzalez Lodge. More than 100 pages have been added to the second edition, which has been further increased by the use of smaller type. The book is fully abreast of the most recent investigations, and is a credit to American scholarship. The greatest improvement is in the syntax. Here the facts of construction are stated with more detail than previously, and the usage of different periods, and of the principal authors as well, is recorded with much painstaking. The latter feature, especially, will prove a boon to classes in advanced Latin writing and conversation, and will help the student on construction at every stage. Unfortunately the limitations of space do not admit of an extended review of this valuable book, which is a far better working manual than the unsymmetrical and often faulty grammar of Roby. Those who have been accustomed to consult Draeger's "Historische Syntax," Kühner's "Ausführliche Grammatik" and the more recent work by Stolz and Schmalz, will turn to the new Gildersleeve with profit on many points. One is amused to see still retained the sententious ethical observation on p. 145, added to a statement regarding the personal pronoun, that "the rhetorical Roman often uses the First Person Pl. for the First Person Singular. The usage originates in modesty, but *modesty is the worst form of pomposity.*" (University Pub'g Co.)

THE EDITION of Cicero's "Pro Milone" by J. S. Reid shows the same fine discrimination and mastery of Ciceronian usage that have distinguished his previous books. No Englishman in a greater degree unites a sound and thorough scholarship with the power of judicious and attractive presentation. Mr. Reid is equally at home in addressing an audience of scholars, as in the "Academica," and in making text-books for school and college classes; and even in the latter case he never touches a text without illuminating it. The introduction to the "Pro Milone" gives in twenty-four pages a clear account of the complicated train of events leading up to the famous trial, and of the trial itself. The text is divided by convenient summaries. The editor has inserted several minor emendations, which, as also the choice of MS. readings and emendations proposed by others, are justified in a critical appendix. The commentary is fresh, interesting and to the point; no one of the several difficulties is passed without an examination of the evidence. The printing of the comments of Asconius in full, at the end of the notes, is to be commended; the skillful analysis of the speech will also be helpful. (Macmillan & Co.)

IN UNFAVORABLE contrast with the preceding volume is Prof. Rockwood's "Cato Maior de Senectute," which makes no contribution to the interpretation of the masterpiece, except in the addition of several poetical quotations about old age and death.

The introduction and commentary are for the most part worked up from other editions, at the head of which, in point of indebtedness, comes that by the Mr. Reid just mentioned. We are not surprised to find that in the introduction Leighton's wretched "History of Rome," which was extensively used when there was nothing better in the same line, and Dyer's antiquated "City of Rome" are among the books recommended to the student, while Fowler's masterly presentation of the trend of Roman politics at the end of the Roman Republic, with Julius Cæsar as the central figure, is merely described as "an entertaining sketch prepared for the general reader"—praise similar to that bestowed a few lines below on Lord's threadbare "Old Roman World." (American Book Co.)

SOROF'S EXCELLENT edition of Cicero's "De Oratore" has been made the basis of that by Prof. W. B. Owen, which, however, includes only the first book. The part of the introduction prepared by the American editor alone (pp. xxx.-xxxvi.), treating of the style of the work, is so suggestive as to lead one to regret that he did not make the whole book independently. In one way the Students' Series of Latin Classics, to which this volume belongs, has been productive of harm; it has tended to increase the reliance of our workers in classics on German editions, and has not inspired its contributors to become independent interpreters, making their books "from the inside out." The best text-books will generally be those prepared by competent scholars from the ground up, with a view to the educational conditions in which they will be used. (Leach, Shewell & Sanborn.)—MR. VICTOR S. CLARK, according to the title-page a "non-resident fellow" (whatever that may be) of Chicago University, contributes to the Series of School Classics a selection from the Latin text of the "Colloquies" of Erasmus, with a short introduction on the writer, notes and vocabulary. The book is well made. Precisely what place it will fill as a text-book is not so apparent, but perhaps it will be useful as a means of enlivening recitations with oral exercises. In the same Series appears an edition of the Sixth Book of the "Odyssey," by Charles W. Bain, which, barring the confusing remarks on the Homeric question at the beginning, seems fairly well adapted for supplementary reading, after a class has previously gone carefully over some books of Homer. (Ginn & Co.)—THE APPEARANCE of a third edition of Prof. Allinson's "Greek Prose Composition," with considerable additions (see *The Critic* of 5 July, 1890, p. 3), indicates that our Greek teachers like a thorough but stimulating book. (Allyn & Bacon.)

THE "TREASURY OF Latin Gems," by Edwin N. Brown, is defined in the sub-title as "A Companion Book and Introduction to the Treasures of Latin Literature." The idea at the basis of the volume, briefly stated, is this, that in the ordinary school course in Latin the student is made familiar with only a small part of the literature, and comes to know very little of the best thoughts of the Romans; that nowadays there is altogether too little memorizing of choice selections, whether for discipline or for culture; and that the pupil will acquire a better command of the language, and at the same time receive a certain amount of intellectual quickening, if every day he can be led to commit to memory some choice line of Latin prose or verse so thoroughly that it will be ever after a part of his mental furniture. This is sensible enough; and to provide the means for such exercises the editor has gathered into an attractive volume several hundred aphorisms from twenty-seven classical authors, besides a number of miscellaneous and legal maxims, several of the commoner fables, some short anecdotes, and, finally, a few selections from the Scriptures. The extracts from each author are preceded by a brief sketch of him and his writings; all except those in the latter part are carefully translated, with occasional notes. The selections are made with excellent taste and judgment. (Hastings, Nebraska: Normal Pub. Co.)

French and German Books

NINE LITTLE VOLUMES, all variously helpful in the study of French, and nearly all by French men or women, lie on our table and may be taken up briefly *seriatim*. "Les Historiens Français du XIX^e Siècle" is the latest of three excellent volumes on French prose and verse, prepared by Prof. C. Fontaine of Washington. It is devoted especially to nineteenth-century historians, who embrace in their accounts, however, the history of France from the age of Louis XIV. to Casimir Périer. A running fire of footnotes, biographical and historical, makes the allusions in-

telligible, and the extracts, which are often unhappily too short, are linked together by the author in a French narrative of his own. The book as a whole, like Crane's "Révolution Française," gives a vivid *ensemble* picture of the last 250 years in France: it is, in Montaigne's words, "un amas de fleurs étrangères, n'y ayant fourny du mien que le filet à les lier." (W. R. Jenkins.)—PROF. P. BERAY is already well known as an enthusiastic and copious commentator and editor of French works for beginners. He furnishes two additional books for this class:—"Lectures Faciles pour l'Etude du Français," an easy reader containing twenty-two bright and well-selected modern tales with notes explanatory, and "Simples Notions de Français," an illustrated French primer abounding in pictures followed by rhymes and jingles with the music attached: the whole intended to teach the elements of French pronunciation and the names and characteristics of familiar objects. The print and pictures are excellent, and both works serve their purpose well, giving easy and early familiarity with this fascinating tongue. (W. R. Jenkins.)

MUZZARELLI'S "Academic French Course" emphasizes the often overlooked fact that reading French is more important than speaking it. The author makes abundant provision for this in the way of graded exercises, carefully explained idioms, copious vocabularies, keeping a constant eye on the broad distinctions that separate good English from good French. His method is practical and progressive, and he rejects with some disdain the so-called "Natural Method." A full section on pronunciation ventilates this topic for the solitary student, and frequent recapitulations and numerous appendices hammer in the knowledge once acquired. (American Book Co.)—THE SAD TASK of the grammarian may often be summed up in two lines of Félix Frank's:—

"C'était un vieux logis où la famille entière
Avait groupé longtemps ses arides travaux."

"La famille entière" in this case is the host of grammaticasters, whose "arides travaux" are bound in helpless and hopeless volumes without beginning, middle or end, whose "methods" are overthrown by successive waves of editors and commentators, and whose seed, innumerable as the stars of heaven, has no power of germinating in the human mind. Their name is Legion, and so are their works. The puzzled teacher is often at a loss to select an intelligent guide where such a throng of clamorous *ciceroni* hail him in the streets and insist upon his using their "only perfect" guidance. It is therefore often a welcome relief to hit upon such a mentor as Prof. van Daell's "Introduction to the French Language," in which simple rules, abundant exercises and sufficient syntax amply introduce the timid beginner to current French. (Ginn & Co.)—THIS CAREFULLY written study of the mechanism of French may well be supplemented by a reader like Miss Mellé's "Contemporary French Writers," a book made up of selections from what might be called the very "newest" contemporaries, whom she groups as Naturalists, Psychologists, Idealists, Independents, Critics, Journalists and Egotists. The unclassifiable Gyp is put down as "Modern Spirit." Miss Mellé's selections are good, but her English is often Frenchy. Everywhere in her introductory remarks there are transgressions in idiom, or misuse of such prefixes as *un-*, *in-*; and misprints are not infrequent. But this, we suppose, is unavoidable in works edited by foreigners. (Ginn & Co.)

ON THE HORATIAN principle, "quidquid præcipies, esto brevis," Prof. V. F. Bernard has arranged a suggestive little volume of French and English exercises for oral use in class, called "La Traduction Orale et la Prononciation Française." In this booklet he deals with a limited vocabulary of useful household or familiar words, followed by an English anecdote to be translated *vis-à-vis* into French, and a talk on pronunciation, supplemented by abundant blackboard practice. (W. R. Jenkins.)—THE SAME untiring publisher sends us "Preliminary French Drill," by "Veteran," a collection of conversations in French suggested by the Committee of Ten of the National Educational Association. These are excellent for beginners in French conversation who desire command over the simpler colloquial formulae, salutations, ordinary ceremonial forms, questions and answers about ordinary everyday things, and such like. Some misprints disfigure the book.—THE SAME GENERAL method on a more extended plan is shown by C. P. Du Croquet's "La Conversation des Enfants." No directions accompany the conversations, but they are undoubtedly to be memorized and repeated between teacher and pupil. (W. R. Jenkins.)—THE "FIRST

YEAR IN FRENCH," by L. C. Symé, is intended for the use of children. The author has aimed at combining the conversational and the translation methods of teaching the language with the regular teaching of grammar. The first ten lessons are object-lessons, which are followed by short texts and stories for reading. (Am. Book Co.)—"LE VOYAGE de M. Perrichon" has been edited, with an introduction and notes, by B. J. Wells. It forms a new volume in Heath's Modern Language Series. (D. C. Heath & Co.)

TWO CLEVER COMEDIES by Eugène Verconsin, "En Wagon" and "C'était Gertrude," have been published in a little pamphlet, together with a table of irregular verbs by Baptiste Méras. (Henry Holt & Co.)—M. ARTHUR H. SOLIAL has edited Georges Ohnet's "Le Chant du Cygne" for Maynard's French Texts. The selection of M. Ohnet's work for educational purposes seems to us to be of dubious value. His French is certainly not remarkable in any way, except for a certain rolling, full-mouthed grandiloquence, and the "gorges brûlantes," etc., of his heroines in love might well be kept from our children: they cannot appreciate them. (Maynard, Merrill & Co.)—A NEW EDITION, in the original French, of Balzac's "Eugénie Grandet," by many writers held to be the best work of the great French romancer, and hence one of the masterpieces of the century in fiction, comes to us with a somewhat perfunctory preface and introduction and abundant and useful notes by Prof. Eugène Bergeron of the University of Chicago, and with a translation of part of Taine's essay on Balzac, in which he compares Molière's Harpagon (in "L'Avare") with Balzac's Père Grandet. The notes are the principal feature of the edition. (Henry Holt & Co.)—THE SEVENTEENTH PART of the excellent "Dictionnaire Général de la Langue Française, du Commencement du XVIIe. Siècle Jusqu'à Nos Jours," completes the letter I and begins the J. We have so often discussed the merits of this publication in these pages, that we believe repetition unnecessary. We can only recommend this dictionary once more to those in search of one. It is undoubtedly one of the best works of its kind—perhaps the best, when the price is taken into consideration. (Paris: Ch. Delagrave. New York: Brentano's.)

THE APPEARANCE of the second edition of "Deutscher Wortschatz, oder der passende Ausdruck," the German "Roget's Thesaurus," by A. Schlessing, is sufficient occasion to call attention to this very practical book. It is primarily intended for German writers, to help them find just the right word or expression when only an approximately fitting one suggests itself. But the book ought to find a very large field of usefulness among advanced students of German, and among teachers of German whose native language it is not. With such persons, even more than with Germans themselves, there is often a haunting sense that the word that has occurred to them is not just the one they want; that they have heard or read some other expression that would be more idiomatic, more precise, or more elegant. With the aid of Schlessing's book, such a difficulty may be almost immediately overcome. It will thus be found useful, not only in translating English into German, in writing letters in German, and in the preparation of exercises, but also in the reviewing and correcting of such work. It should be one of the regular "standbys" of every teacher of German. (New York: Lemcke & Buechner.)

IN HIS "Idiomatic Study of German," Dr. Otto Kuphal comes nearer to being original than nearly all other makers of manuals for beginners in this now so important study. A dozen colloquies or so; a dozen pages of peculiar exercises; 150 pages of notes; an appendix on pronunciation and writing; and lastly a vocabulary—that is all. But the book and the method cannot be described in a few words, further than to say that grammar is subordinated, and idiomatic German drilled into the learner by constant and varied repetition. To make the book a success in general classes would require a teacher who was a genius. But it will find a use that the author may not have anticipated. People who already know something of German and wish to gain facility in the oral use of it—say in anticipation of a trip abroad, or, if they are teachers, in order to hold their own when forced to say a few words in German to the parents of their pupils,—such mortals, and they are not few, will find the book a first-rate drill. But when will the makers of school-books learn that they should be better fitted out than with what the other text-books already contain, plus a more or less original way of presenting it? There is,

for example, nothing in Dr. Kuphal's treatment of the subject of pronunciation that betrays any knowledge of what scholars have observed and written on this subject during the past quarter of a century. We are still told that final *b, d, g*, and initial *sp, st*, approach the sounds of *p, t, k*, and *schp, scht*; that each *s* in such a word as *Aussicht* has its peculiar sound (*s + z*); that *au* is pronounced "shorter and more distinct" than English *ou* in "house," etc. To hold on to the older German spelling and to capitalize *du, beide*, and the like, can surely no longer be defended on the score of dignified resentment of innovation. (New York: G. G. Peck.)

A "SCIENTIFIC German Reader," by Prof. G. T. Dippold, introduces the student practically and usefully to the thorny and wearisome subject of scientific terminology in German. The selections embrace passages on chemistry, physics, geology, geometry, mineralogy, anthropology, the compass, the thermometer and the steam-engine; and these selections are followed by a series of exercises for translating scientific English into scientific German. Any one unfamiliar with the strange nomenclature in which German science clothes itself will welcome this attempt to clear the way and classify the obscurities of the subject. (Ginn & Co.)—STERN'S "Studien und Plaudereien," with the attainment of its sixteenth edition, appears in a new dress, being printed from new plates. Besides its original purpose of teaching German by the so-called natural method, it has been found very serviceable as a first reader and as material for more advanced pupils to read at sight. (Henry Holt & Co.)—"Bilder aus der deutschen Litteratur," by Prof. J. Keller of Normal College, New York, furnishes an excellent introduction to the subject of German literature, and will form an interesting text for more or less advanced students. (American Book Co.)

HANS CHRISTIAN ANDERSEN'S account of his "Besuch bei Charles Dickens," in 1857, has been provided with notes by Wilhelm Bernhardt, and added to the series of Selected German Tales. The Danish author's gift of description sparkles in every line of this short narrative, which is made most attractive, moreover, by Andersen's generous admiration of and friendship for Dickens. (Henry Holt & Co.)—DURING the revolution that took place in German letters early in the fifties, Berthold Auerbach and Adalbert Stifter opposed the movement, the former by his sketches of village life, the latter by his exquisite studies of nature. Stifter's "Das Heidedorf" has been edited for school use by Max Lentz, and provided with a vocabulary. One of Heinrich Seidel's best short stories, "Die Monate," has been prepared for the same use by R. Arrowmith. (Am. Book Co.)—AN INGENIOUS system to make easy for beginners "The German Declensions," by W. A. Wheatley, is published in a little pamphlet, to be used "in connection with any good first German book." The author aims to simplify what seems to be to most pupils an insurmountable difficulty. (C. W. Bardeen.)—"German Historical Prose" contains selections from the works of the great historians Theodor Lindner, Wilhelm von Giesebrecht, Johannes Janssen, Leopold von Ranke, Johann Gustav Droysen, Heinrich von Treitschke and Heinrich von Sybel. The selections have been made and annotated by Hermann Schoenfeld. (Henry Holt & Co.)

English Literature and Readers

AMONG THE RECENT additions to the Riverside Literature Series, we find three numbers devoted to British Poets. It means much to the youth of our land that these treasures of literature are placed before them in an attractive form at a period when their taste is forming. The Tennyson number contains a dozen poems, with a dainty biographical sketch, including some of the interesting stories of Tennyson's childhood told by Mrs. Thackeray Ritchie. Wordsworth, that wholesome poet, who believed in honest work, "plain living and high thinking," has a special interest in this period of revival of nature study, and the volume devoted to his work is therefore most timely. The Burns number contains "The Cotter's Saturday Night," "Tam O'Shanter," in which we read those four exquisite lines which no man ever takes another's word for, but must come to believe through his own experience:—

"But pleasures are like poppies spread,
You seize the flower, its bloom is shed;
Or, like the snowfall in the river,
A moment white—then melts forever."

No. 78 of the series is a double number, containing "The Vicar of Wakefield." (Houghton, Mifflin & Co.)

"THE AIMS OF Literary Study," by Prof. Hiram Corson of Cornell, is an able and earnest plea for better methods in the study of literature than generally prevail in our schools and colleges. "Literature," he says, "more especially poetic and dramatic literature, is the expression in letters of the spiritual, coöperating with the intellectual, man, the former being the primary, dominant coefficient." But too often with teachers and students the "intellectual or secondary factor has precedence," or is exclusively taken into account, while the higher factor is neglected or ignored. Very many teachers have not themselves "assimilated the informing spiritual life of the works studied"; and they consequently become "mere Gradgrinds," valuing literature solely as furnishing material for drills in matters "quite apart from whatever constitutes the power of any work of genius." This kind of work, useful in its way, should follow, not precede, the higher kind. The use of the ordinary histories of English literature as text-books is properly condemned; and, as a concise syllabus sufficient for mapping out the literature and locating authors chronologically, Stopford Brooke's admirable "Primer" is judiciously commended. "What is misnamed the Philosophy of Literature," and regarded as of prime importance in some colleges, "especially those which have been most Germanized," is, in Prof. Corson's opinion, of small value. "It should rather be called the Physiology of Literature." German literary and philological scholarship has been "a great obstacle to the truest and highest literary culture." The historical study of English does not, of itself, fit a student to speak and write good English. Examinations are denounced as "the bane of literary study." Much stress is laid upon the "interpretative vocal rendering" of poetry (in which Prof. Corson is himself a master) as a means of getting at the real life of the composition. Teachers and students may well ponder these theories and suggestions, which are eloquently set forth and illustrated. (Macmillan & Co.)

DR. HENRY COPPÉE'S manual of "English Literature for Schools and Colleges" is a survey of the whole field in 486 pages. Much more biography and criticism are crowded into this space than one would think possible. The book is not a study of style, but a hand-book, designed to set forth literature as an interpreter of history, to place great authors in the closest possible relations with great events. The work, in the main, is carefully and intelligently done. Irregularity in giving dates of birth and death is noticeable, the latter being frequently omitted. George Eliot, dead for fifteen years, is in one place put down as still living. Charles Kingsley, dead since 1875, is designated as "now Professor of Modern History at Cambridge," and in the date of his birth a mistake of ten years is made. Froude is represented as living, while the death of Robert Louis Stevenson is duly noted. Like carelessness occurs in the notices of Benjamin Disraeli, Wilkie Collins and Anthony Trollope. (George W. Jacobs & Co.)—"SPECIMENS OF NARRATION," by W. T. Brewster, tutor in Columbia, and "Specimens of Prose Description," by Dr. C. S. Baldwin, instructor in Yale, are attempts at a scientific analysis of narration and description, with a view to bringing them into well-defined bounds for critical study. Each book consists of an elaborate introduction, accompanied, for the purpose of illustration, by numerous well-chosen extracts from good authors. These books will prove especially valuable in advanced classes in rhetoric. (Henry Holt & Co.)

RECENT ADDITIONS to Maynard's English Classic Series are More's "Utopia," Lamb's "Essays" and Prescott's "Conquest of Mexico." (Maynard, Merrill & Co.)—A VOLUME OF "Selections from Carlyle," edited by Henry W. Boynton, contains his papers on Burns (*The Edinburgh Review*), History, and Boswell's "Life of Johnson" (*Fraser's Magazine*) and the Introduction, "The Hero as Poet" and "The Hero as Man-of-Letters" from "Heroes and Hero-Worship." (Boston: Allyn & Bacon.)—A SCHOOL EDITION of Goldsmith's "Vicar of Wakefield" has been prepared by Dr. Homer B. Sprague, with introduction, notes, hints to teachers and students, and other illustrative matter, all excellent in its way. The book is well printed, and has a portrait of Goldsmith as a frontispiece. (Silver, Burdett & Co.)—"CHILD STORIES from George Eliot," edited by Julia Magruder, and illustrated by R. B. Birch and Amy Brooks, tells the small folk about the Poyser Children, Tom and Maggie Tulliver—who naturally get the lion's share of attention,—Eppie in "Silas Marner," and the boys and girls in others of the novels, with a personal poem entitled "Brother and Sister" and a sketch of George

Elliot's own childhood. The book will interest bright children, though the brightest of them will hardly appreciate the delicate humor of many little touches that have delighted their elders. (Lothrop Pub'g Co.)

Shakespeariana

EDITED BY DR. W. J. ROLFE, CAMBRIDGE, MASS.

The Shakespeare Autograph in the Boston Public Library.—Mr. W. S. Kennedy sends me the following note:—

"I have been looking lately at the Boston Public Library's Shakespeare autograph (I believe the paleographic experts can't show cause why we shouldn't call it so). Judge Mellen Chamberlain's library bulletin on the autograph (May 1889), illustrated with full-page cuts of it, and the others, including one of Ireland's forgeries, is very interesting, and presents all the evidence—worm-hole and all. You described it all in *The Critic* some years ago and I won't enter upon the evidence. I believe it genuine, and I think I can offer very strong collateral support to the genuineness—if any is needed. In 1872 the Trübners published for William Blades (a somewhat cranky individual) a queer little book, 'Shakspeare and Typography,' in which he attempts to show that the Warwickshire poet read proof for two or three years with Vautrollier, the printer of North's Plutarch, etc. His 'evidence,' from printers' terms in the dramas, is ludicrously inadequate. In brief, it is bosh. But the probability of Shakspeare's having worked either for Vautrollier or Richard Field, his son-in-law, is strong and grows upon one. I will give the facts as known, and then come to the evidence afforded by the Boston Shakespeare autograph. Thomas Vautrollier's printing and publishing establishment was in Blackfriars near the theatres. He published the *satiric princeps* of North's Plutarch, 1597; also Cicero, Ovid's 'Metamorphoses,' alluded to several times by Shakspeare, and Italian and French grammars, etc. In fact, Shakspeare refers to the ancient authors published by Vautrollier and no others,—not to Virgil, Pliny, M. Aurelius, nor Terence, but to Plutarch, Ovid, and Tully. Surely, this would be a better place for Shakspeare to get the indispensable literary equipment than by holding horses at theatre doors. Shakspeare probably came to London about 1585. His Stratford playmate or acquaintance, Dick Field, had come up in 1579 and apprenticed himself to George Bishop, printer. In 1588 Vautrollier died, and Field the same year married his daughter and continued the business, publishing in 1603 the edition of North's Plutarch of which the Boston Library's autograph volume is a copy.

"Now, what more likely than that Shakspeare, coming up to London a stranger, should go to his acquaintance Field for employment? It was Field, I need not remind you, who published in 1593 Shakspeare's 'Venus and Adonis,' and the next year his 'Lucrece.' And now comes to light this curious link in Boston—these parchment pieces and paper slips bound in with a copy of Plutarch issued from Field's shop, a haunt of Shakspeare, with indubitable evidences of its genuineness—no proof possible so far that can overthrow them. Its owner, the poor mechanic who bought it to sell to the Public Library, asked no more for it, on account of the autograph, which is pronounced by the finest experts to be in the ink and style and paper of the seventeenth century. The 'one hundred poundes' and the Latin quotations seem to me just the kind of aimless scribbling in which a man like Shakspeare, on a rainy day, might indulge in Field's publishing house. It is a curious thing that when I read Blades's book I said: Good idea! Now, if we could tear apart a number of Vautrollier's books we might find Shakspeare's writing. I then had no idea that the library Plutarch was printed in the Vautrollier-Field house. I should think now it would be a good idea to take apart more of their books.

"What does it all amount to, apart from the interest of the autograph? Well, not much if anything except to give a grain more of probability to the association of Shakspeare as an assistant with London publishers, and to hint where he picked up some of his infinite knowledge.

"But apart from all this the mere fact that the book in which the autograph is found is a North's Plutarch (Shakspeare's great quarry), issued by his own publisher and townsman Field, goes far toward indicating its genuineness."

My note on this autograph appeared in *The Critic* of 25 Jan. 1890 (p. 41)—so long ago that it may be well to recapitulate the facts here. The writing is not upon the fly-leaf of the volume, but on a sheet of paper used as a part of the filling of the back in binding. It consists of the words "Wilm Shakspeare, hundred and twenty poundes," the name being in a line above the rest. Two Latin quotations, apparently in the same hand, are on other parts of the paper:—"Cur honor quaeris" and

"quod natura dedit
tollere nemo potest."

The ink and paper are contemporaneous with those of the volume, which seems to be in the original binding, and a worm-hole through the book passes also through the signature. The nature and the position of the writing are both decidedly against its being a forgery. The probabilities are certainly in its favor, and it seems to me that they are materially strengthened by Mr. Kennedy's arguments.

Some of the biographers and critics had already suggested that when Shakespeare first came to London he would very likely seek out his townsman Field, who, as we have seen, afterwards became his publisher.

Shakespeare quotes Ovid oftener than any other Latin author; but there are two quotations from Virgil in "2 Henry VI.," one from Terence in "The Taming of the Shrew" (a reminiscence of Lilly's Latin Grammar, whether Shakespeare's or not), and one from Horace in "Timon of Athens" (not in Shakespeare's part of the play, though Mr. Kennedy believes it to be his), to say nothing of the Latin quotations in "Titus Andronicus."

Thackeray's Ghost-Story

TO THE EDITORS OF THE CRITIC:—

In *The Critic* of 28 Dec. 1895, A. J. B. V. asks in the Free Parliament (question 1797):—"Can anyone tell me in what August it was that the ghost-story appeared in *Blackwood's*, of which Thackeray says in 'Roundabout Papers' ('On a Lazy Idle Boy'): 'It frightened me so that I scarce dared look over my shoulder'?"

"Roundabout Paper" No. 1—"On a Lazy Idle Boy"—was published in the first number of *The Cornhill Magazine*, Jan. 1860, Vol. I, pp. 124-128. The passage referred to reads as follows:—"Does the accomplished author of 'The Caxtons' read the other tale in *Blackwood's*? (For example, that ghost-story printed last August, and which for my part, though I read it in the public reading-room at the Pavillion Hotel at Folkestone, I protest frightened me so that I scarce dared look over my shoulder.)"

This ghost-story, then, should be looked for in *Blackwood's Magazine* for August 1859, and in that number we find "The Haunted and the Haunters; or, The House and the Brain." (Vol. 86, pp. 224-245.) This is undoubtedly the story referred to by Thackeray, and it is a clever and ghoulish tale.

PHILADELPHIA, 14 Feb. 1896. FREDERICK S. DICKSON.

The Lounger

MME. DUSE has withstood the seductions of the interviewer, as she did during her first visit to this country, but that has not prevented some irresponsible person from publishing to the world that she confessed to a dislike of America. Now, to begin with, Mme. Duse made no such statement, but for the sake of argument admit that she did: what of it? Do Americans like every country they visit? I am sure that I have heard a great many say that they did not like Italy, and there are a great many more that boast of a hatred for England. We are very thin-skinned. We want nothing but praise, and when we get criticism we are indignant. When foreign actors come to this country, we know that they come for our dollars. No foreign artists come to America for a love of the country, and yet when they are interviewed and go into raptures over us and our institutions, we are as pleased as though we didn't know that it was all for business. I don't suppose that Mme. Duse loves America as well as she does Italy, or possibly England, but I am pretty sure that she admires what is admirable in it. But she is not of the sort to do anything for advertising, as her managers know to their chagrin.

* * *

MR. HOWELLS, like a good many of us, deprecates the high price of theatre seats, and wonders if the same money expended for a book, "that would yield me a thousand times more pleasure, of a nobler, purer, finer kind than I could possibly get from the performance I was about to see," would not be better invested. I dare say that it would in nine cases out of ten. Once in a while there is something at the theatres that is worth seeing, but these occasions are rare. At the present moment we have Mme. Duse, whom nobody should miss seeing at any price. I am happy to say that she is more generally appreciated to-day than she was when she first visited this country, and her season is likely to be a commercial as well as an artistic success.

* * *

DR. ROLFE has shown me a letter recently received from Mrs. Mary Cowden-Clarke, in which she says:—"I have just seen the print of the graves of Keats and Severn in *The Critic* of Oct. 26, sent to me so obligingly by your kind desire; and which print comes immediately opposite your ever-interesting 'Shakespeariana.' It has therefore occurred to me that you would like a line from me who knew and so loved dear John Keats, especially as I

have too long deferred thanking you for your last received letter to me. Mention is made of Sir Vincent Eyre in the account which accompanies the print; and while his intention to place a memorial of Keats in Rome was pending, several letters on the subject were sent by Sir Vincent to my beloved husband (Keats's school-fellow and poetical guide) and to myself. He also sent me a beautiful view of the grave, beneath which he had written the following tender elegiac acrostic:—

'Keats! If thy cherished "name be writ in water,"
Each drop has fallen from some mourner's cheek;
A sacred tribute, such as heroes seek—
Though oft in vain—for daring deeds of slaughter:
Sleep on! not honored less for epitaph so meek!'

Mrs. Cowden-Clarke, who was born in 1809 (Tennyson's and Gladstone's year), has resided for many years in the Villa Novello at Genoa. Her letters indicate no impairment of her faculties at this advanced age.

REGRET HAS BEEN expressed by some of the friends of the late Miss Christina Rossetti, that her brother should have dedicated her volume of posthumous poems to Mr. Swinburne. In the first place, Miss Rossetti, was of a deeply religious nature, and most of her poems were on religious subjects, so that it would seem on the face of it as if she could have had but little sympathy with Mr. Swinburne. In the second place, by what right does one person dedicate the work of another? In his dedication Mr. Rossetti says of Mr. Swinburne that his sister "hailed his genius and prized himself the greatest of living poets." If this be true, I suppose that the dedication is all right, but it is hard to believe that the gentle, pious Christina Rossetti prized the wayward Swinburne to such a high degree.

HAVE YOU NOTICED the remarkable coincidences in the stories of Jamie McQuimpha, in Barrie's "Window in Thrums," and Chairlie Grant, in Ian Maclaren's "Auld Lang Syne"? inquires an anonymous correspondent. "Each is the story of an erring young man who in one case abandons his loving old mother and self-sacrificing sister and in the other abandons his old grandmother, who had cared for him from his early childhood, and his equally self-sacrificing sister. Each young man remains away until after the women are dead, then returns, full of remorse, to visit his old home and the kirkyard. These visits have many features in common, but to the writer the parallelism of the following descriptions of the home of Jess in the opening chapter of 'A Window in Thrums' and that of the home of Mary in the closing chapter of 'Auld Lang Syne' is even more remarkable." I cannot make room for the parallel passages, in which the resemblance seems to me to be inherent in the subject. The scenes so described are similar; and, in a general way, the treatment is similar too.

MR. ANDREW LANG writes rather pathetically of the literary hack in *The Illustrated London News*. Heretofore, when he has touched upon this subject, he has done so rather gaily, but this time there is a note of pathos in his words, as of one who is just a little weary of hacking. When Mr. Lang replied recently to the *Forum* hack, he spoke as though he rather gloried in hacking, but now he writes as though he had got all the fun out of that sort of work that was in it. He still claims that the hack may get pleasure out of his business, but he does it in a half-hearted way. "The notion is," he says, "that the artist takes pleasure in his work while the hack does not. But the hack can elevate his function by doing it with pleasure, with a zest, whatever the work may be. A man may delight, if he be happily tempered, even in making an index." Then he goes on to say—and here comes in the pathetic note—that

"the hack who would keep his self-respect must ever have on hand some spontaneous work. It may be, and probably will be, unremunerative: the world does not want a man's best thoughts, still less does it want his learning. Very likely his best thoughts are not, in fact, nearly so good or taking as his second or third best. But he does not easily resign himself to believe this, and it is well for him to put what he thinks the cream of himself into epics and treatises, which nobody buys, while his skim-milk finds a ready market. It keeps up a man's heart and self-respect, and makes him, if a hack, still not all a hack, but a soul which has its hours of freedom. And then, there is always the mirage of posterity!"

Mr. Lang's advice is sound and sensible, and he has illustrated its wisdom himself.

THE LIMITATIONS imposed upon a historian by a habit of regarding all subjects from a predetermined point of view are curiously illustrated in two new and interesting works, Prof. Nitti's "Catholic Socialism" and Mr. Brooks Adams's "Law of Civilization and Decay." Both of these writers look upon the Reformation from the standpoint of the economist, and each largely ignores its spiritual aspect. Moreover, each comes to a conclusion diametrically opposed to the other's. Thus, Prof. Nitti declares the great moral upheaval to have been "a religious reform in favor of the interests of the wealthy classes in Germany," while Mr. Adams sees in it a demand for "cheaper religion!"

A FRIEND in the Quaker City writes to me that "a copy of the first American edition of 'The Travellers: An Operatic Drama in Five Acts,' by A. Cherry, printed in Philadelphia, 1807, was recently sold at one of Mr. Stan. V. Henkels's auction sales, in that city, for \$9. This singular play is of peculiar interest to collectors of 'Lambiana,' from the fact that it was chosen to open the performance at Drury Lane Theatre, on 10 Dec. 1806—the memorable night that Lamb's farce of 'Mr. H——' was hissed off the stage and riotously condemned. It was believed by Lamb's friends, Hazlitt and Crabbe Robinson, who witnessed the performance, that, if a less ponderous piece than 'The Travellers' had opened the entertainment, Lamb's unlucky farce might have succeeded. It may be stated as interesting dramatic incidents, that both these remarkable plays were immediately reprinted in Philadelphia, and performed upon the Philadelphia stage with great applause, and that Joseph Jefferson and his wife (the parents of 'the inimitable Joe') played leading parts in both pieces."

The *Chap-Book* now enters the lists with *Munsey's* and other ten-cent magazines. It will, according to its prospectus, "make its readers acquainted with the cleverest of the young men [which is he, Stone or Kimball?] and renew their knowledge of many of the older." But this is not all; it "also hopes to bring to public notice hitherto unknown authors, and to be a distinctly literary periodical, with the highest standard of taste and judgment." These are most excellent aspirations, but with the offensive Mr. Max Beerbohm as a star author, I cannot but question both the taste and the judgment.

London Letter

LAST WEEK'S excitement over the editorial changes in the office of Mr. Astor's evening paper has fizzled away into nothingness. After all the vague rumors of remarkable disclosures to which Mr. Cust was about to treat his readers, the statement in Monday's *Times* fell not a little flat. It seems that, after all, there was very little to say. Mr. Astor complained that Mr. Cust was arbitrary, and that he had written disrespectfully of America; to which Mr. Cust replied that he had telegraphed to his chief for instructions, and that the files of the paper would disprove the accusation of disrespect. Practically, that was the conclusion of the whole matter; and now Sir Douglas Straight has taken up the reins, and treated us to a poem by Sir Lewis Morris and an eulogistic review of Ian Maclaren, novelties which must make Mr. Cust turn uneasily in his chair at the Carlton Club. Sir Douglas Straight has been associated with the establishment in Charing Cross Road for some while, as co-editor of *The Pall Mall Magazine*, and his appointment is said to be popular in the office. Certainly, it has not taken him long to change the tone of the *Gazette*, which has during the last few days adopted a mildly conciliatory attitude in all its departments, and has become correspondingly conventional. The new editor seems inclined to continue the daily "occasional poem," which has been justly praised as one of the most remarkable and successful features in recent journalism.

The town has a new burlesque, and ought, therefore, to be happy. When, during the dog-days of 1895, I saw "The New Barmaid" in the provinces, it did not show much sign of the vivacity necessary to captivate an audience sated with the charms of "The Shop Girl." Indeed, its main idea—the old device of the Cinderella heroine turning up an heiress—was so palpably borrowed from its elder sister, that it was difficult to imagine that the two pieces could be played simultaneously. The difficult has happened, albeit, and "The New Barmaid" was very favorably received at the Avenue Theatre on Wednesday night. The best part in the piece, that of a rollicking and musical lady-journalist, is filled by Miss Lottie Collins, the heroine of "Ta-ra-ra"; and

of course she carries the piece upon her shoulders. A duet, "Mother was the mother of us both," and a tuneful song with the graceful refrain "It would be a bit of sugar for the bird" have just that spice of vulgar art which "catches on" now-a-days; and the music is better than the libretto. Mr. S. L. Sheve plays a club-waiter who turns up in the second act as a diamond-king, with stones in his ring as big as five-shilling pieces; and a number of well-made young ladies parade the stage in silk knee-breeches as members of the Owlets Club. What more can the bank-clerk ask, to divert his jaded interest after office hours?

The Oxford University Dramatic Society has revived "The Merry Wives of Windsor," which that hopeful training-school for young actors played with great success eight years ago. Then Mr. Arthur Bouchier was the Falstaff, and Mr. Holman Clark the Dr. Caine; and generally the cast was about the strongest that Oxford ever put on the stage. The new revival seems equally popular. Mr. Croker King, the undergraduate who so astonishingly resembles Mr. Irving, plays Slender admirably, and will shortly be seen at some London theatre. Mr. J. Hearn was the Falstaff, excellently made up under Mr. Beerbohm Tree's instruction, and commendably free of over-emphasis. Mrs. Coplestone proved an admirable Mistress Quickly, humorous and lively; and the dance of fairies was cleverly managed. A number of London critics went up to Oxford for the first performance, and were agreeably surprised by the finish of the whole entertainment.

A worthy journalist of the old school passed away this week in the person of Dr. Peter Bayne, who was wont to write with knowledge and much judgment upon theological and antiquarian subjects. Like most journalists, he had outlived many of the papers for which his best work was done, and had seen various vicissitudes. Born in Ross 1830, he edited, while still a young man, *The Glasgow Commonwealth* and *The Edinburgh Witness*, and was connected with the early and unsuccessful struggles of *The Dial*. He wrote a Life of Hugh Miller, whom he succeeded in the chair of the *Witness*, and a study of Martin Luther in two portly volumes. Latterly, his work had been confined to *The Christian World* and *Literary World*, for which he wrote much that was sound and suggestive. He was above all things reliable, having a fund of information, and applying it essentially to just and honorable ends.

In Mr. Harry Eversfield the stage has lost its best living exponent of "small-boy" parts. In the days when Mr. Pinero was writing farce, Mr. Eversfield was one of the most popular members of the old Court company; and those who saw his Cle Faringdon in "The Magistrate" (to mention but the best of his impersonations), will learn with sincere regret that so promising a career has been prematurely closed. He died abroad from an overdose of morphia, having suffered for months from an almost intolerable continuance of insomnia. He was married to the widow of his old chief, John Clayton, herself an actress, and daughter of Dion Boucicault, and leaves two young children, in whose interest, I hear, Sir Augustus Harris will shortly organize a matinée. His last notable appearance was as the young jockey in "The Derby Winner."

Mr. Albert Chevalier, having once tasted the pleasures of print, is disinclined to relinquish the rôle of author. He is now occupied upon a collection of sketches from life, entitled "The Uninitiated," gossip papers of a light and humorous turn, which are to come from the publishers in the spring. It is strange, by the way, that Mr. Chevalier has never turned his faculty for verse to some better use than the making of ephemeral music-hall songs. A volume of coster-poems, or of verses touching various aspects of life among the "submerged," ought to come with more than common conviction from his ingenious Muse. It is highly unlikely that he will ever see this paragraph; for actors, we know now, never read the newspapers. Still, should it meet his eye, there is the suggestion for him to "chew upon."

LONDON, 14 FEB. 1896.

ARTHUR WAUGH.

Bill Nye

EDGAR WILSON NYE, who died at his home at Buck Shoals, N. C., on Feb. 22, was born in Maine, 25 Aug. 1850. His family moved to the West two years later, and Edgar was educated at River Falls Academy, Wis. He studied law in the same State, and practiced for a short period; his experiences as a lawyer he has told in his writings. In 1875 he settled in Laramie and began to write for the press, his work attracting attention from the first. In 1880 he was connected with the *Denver Tribune*, and in the following year founded the *Laramie Boomerang*, which

carried his fame to all corners of the land. Then he came East, and, being gifted with a clear sense of business as well as of humor, succeeded in drawing a large prize in the lottery of letters. His face was familiar to thousands of lecture-goers.

Bill Nye was far more than a mere "funny man." His humor was genuine and clean, and he was, when it pleased him, a master of pathos. Gentle, loving, sympathetic, he felt deeply and made his readers feel with him that there is poetry in life, and many gentle virtues, and also suffering. It is this occasional deeper tone in the best of his work that raises it to the rank of literature and promises to make it endure. His flow of spirits was undiminished to the last, and millions have lost in him a welcome friend who never failed to drive away for a while the cares of life.

His collected writings include "Bill Nye's Thinks," "Nye and Riley's Railway Guide" (in collaboration with James Whitcomb Riley), "Remarks by Bill Nye," and the delightful "History of the United States."

School Superintendents in Session

THE DEPARTMENT of Superintendents of the National Educational Association is said to be "the most potent educational body in the United States, if not in the world. Into its hands is given the work of shaping the educational future of this country." Its recent meeting at Jacksonville, Fla., which was eminently practical in its work, from the first scholarly paper to the bright closing speech, exhibited in a marked degree the trend of thought at this time. This trend is toward the importance of child-study, the application of Herbart's doctrine of interest, and the correlation and concentration of studies in arranging courses. This doctrine means, in brief, that studies which are related should be pursued at the same time, or concentrated so that the learner may grasp a subject from different sides in quick succession. The study of children, the knowledge of what their minds can receive, is called in to adapt this subject to their capacities.

These matters were suggested in the opening paper by Supt. Babcock of Oil City, Penn., on "The Function and Essence of Supervision." The concentration and correlation of studies received exhaustive treatment in various papers, notably those by Mr. Gilbert of St. Paul, and Dr. White of Cincinnati. The exposition, by Dr. Harris of Washington, of his famous doctrine of "the five co-ordinate groups" was, as his papers always are, deeply philosophical, and provoked spirited discussion. The needs of the various schools, primary, secondary, academic and collegiate, received full treatment. Miss Cropsey of Indianapolis, the one woman on the program, gave an admirable paper upon "What the Primary School Should Do for the Pupils." She advocated a course of study which should develop independent thought and graceful action, and spoke incidentally in favor of displacing the "memory gem" by the entire poem. She alluded with delightful appreciation to Esther Summerson and L. Richards, while confessing that she knew it was old-fashioned to quote Dickens. Supt. Soldan of St. Louis ably defended the proposition that the high school shall prepare its graduates for the best colleges, or give them an equivalent in other lines of work. He was warmly seconded by Presidents Swain of Indiana University and Baker of Colorado.

The hold which the kindergarten has upon the great majority was shown when a Southern superintendent spoke of it as a fad, an excuse to provide care for the children of fashionable mothers, and to furnish employment for teachers who are incapable of doing successful grade work. The scathing reply administered by Her Majesty's Inspector of Schools, Mr. Hughes of Toronto, will long be remembered by those present: facts, figures, sentiment and sarcasm all were blended in one burning speech. A happy thought of President Jones's was that of giving up one afternoon to various round-table discussions. The success of this new departure was abundantly proved. That of State Superintendents was profitably conducted by Supt. Skinner of New York; Supt. Whitcomb led the one devoted to City Superintendents. The round-table devoted to the study of Herbart attracted the disciples of his pedagogy in large numbers, the discussion being based upon a paper by Prof. John Dewey of Chicago University. At this meeting were delivered the addresses of ex-Minister Curry, and of Dr. Sherman of North Carolina University. True Southern orators, with the life and fire of their own section, they made the deepest impression upon their audiences. In striking contrast, but equally effective, was the talk of Dr. Schurman of Cornell. The touch of emotion which proves kinship was given by Dr. E.

E. White of Cincinnati, in his touching tribute to the memory of Norman Calkins of New York, who "slipped away into silence," as Dr. White expressed it, since the last meeting of the Association, of which he was an honored member.

The program of this exceptionally valuable meeting was arranged by President Jones of Cleveland. A clear line of purpose ran through it, the whole philosophy of education being brought out, from the kindergarten to the university. The men who were called upon to present papers were authorities in their departments. Mr. Jones's excellent qualities as presiding officer were shown not only in the planning of the meeting, but also in keeping debates along proper lines. The success of the session was largely due to his forethought and conscientious, good-natured leadership. Southern teachers were present in large numbers, the State Association of Florida adjourning in order to enable all the teachers to avail themselves of the benefits of this meeting. It is believed by them that education in the South will receive an uplift dating from this time.

Music

The Recent Opera Season

ALESSANDRO SCARLATTI was the founder of the Neapolitan school of composers, whose purpose seems to have been to write music wholly for the advantage of the singer. Scarlatti was himself a singer and a teacher of singing, and his inclinations were quite natural. The fruits of his work were seen in the glorification of such artists as Grisi, Malibran, Mario, Duprez and Adelina Patti. The exaltation of the executive artist has always led to injustice to the creative artist. The general public, which clamors only for amusement, and is persistent in its refusal to regard plays or operas as works of art, has always fallen readily enough into the snares of the ambitious performer. Managers who are bent on making money must give the public what it demands. But the public is insatiable. The more it gets, the more it requires. And consequently we have recently witnessed an opera season of thirteen weeks, in which composers figured simply as purveyors to a coterie of splendid performers, all of whom had to appear at once in order to stimulate popular interest to a condition of remuneration to the impresarii. Messrs. Abbey & Grau cannot be accused of being artistic managers, nor are they far-sighted. To-day they swim triumphantly on the top of a wave of popularity, because they have given to the unmusical masses a musical sensation. They have played as their trump card the "ideal" cast, and they have played it often. No opera-house in the world, save Covent Garden, offers such combinations of singers to its patrons as our Metropolitan. The De Reszkés, Melba, Nordica, Calvé, Plançon, Maurel—these certainly are names to conjure with. We have heard singing of the loftiest and most moving kind. What more shall we ask?

The artistic results of such a season are easily summed up. In the first place, discouraging as the general condition of taste displayed by opera-goers is, it has one merit. Although it demands striking personal display, that display it now requires to combine with beauty of vocal method, dramatic force and feeling. The days when Brignoli could come upon the stage, looking as if he had his costume on over his street-clothes, and, standing at ease behind the footlights, warble like a bird, have passed. Seven years of German opera spoiled our taste for that sort of thing, and we must have a soul in our song now. Such artists as the De Reszkés, Nordica and Calvé give us the full measure of dramatic singing, and if Mme. Melba is only a survivor of the old order of things, she at least shows her consciousness of the new order by trying to act.

"Carmen," "Faust" and "Lohengrin" were the popular favorites of the season, for the simple reason that those who go simply to hear singers always wish to hear them sing familiar music. A new opera is a burden to your genuine artist-worshipper, because the necessity of taking in new tunes distracts his attention from the manner of their delivery. The sole novelty of the recent season was "La Navarraise," a drum-and-trumpet convulsion in which the expressive power of music gave way to rapid action and the shock of dramatic horrors. The highest artistic achievement was the production of "Tristan und Isolde." Wagner's great drama was performed better than it ever had been before in this city. The Messrs. De Reszké and Mme. Nordica entered the new field triumphantly, and it ought to be said and often repeated that we owe this notable performance to the enthusiastic devotion and persistent demands of these artists. We did not owe it to the managers. That the public did not become en-

thusiastic about this revival was owing to the desire, already noted, to hear the singers sing the old, familiar music. "Tristan" will never become familiar to the mass of amusement-seekers, any more than Beethoven's symphonies or Schumann's songs will.

The failure of the German series was due to the bad casts. It was not in the nature of things that people would pay \$5 a seat to hear wretched performances in German on Thursday nights, when they could hear much better ones in French or Italian on other nights. The German series will probably not be revived next season, though we may possibly have one or two performances in German to gratify the ambition of the De Reszkés.

The Drama

Eleonora Duse

THIS WONDERFUL Italian actress, whose fame is as brilliant as it was rapidly won, began an engagement at the Fifth Avenue Theatre on Monday evening, making her appearance as Marguerite Gautier in "Camille" and delighting a large and fashionable audience, which she held as in the hollow of her hand. Some otherwise appreciative critics of this gifted woman hold that she is deficient in the power of passionate expression and in this respect is the inferior of Bernhardt. The fact is that for a long time the famous Frenchwoman, whose extraordinary abilities everybody acknowledges, has been setting a most pernicious example, by her portrayal, in an abnormal manner, of all sorts of exaggerated and morbid emotions. Her physical equipment, her great experience and cunning, her unerring sense of theatrical effect and the authority of her great reputation enable her to adopt methods which, in a less eminent performer, would be denounced, inevitably, as rant. It is Duse's chief distinction that she is not only entirely free from all these popular vices of exaggeration and artifice, but can afford to despise them, being able to create effects, less startling, perhaps, but more profound and enduring, by sheer acting power, by the interpretation of human emotion with the truth and eloquence of nature herself. Her Marguerite preserves all the characteristics that excited so much admiration two years ago, and were reviewed in detail in *The Critic* at that time. It is not necessary to discuss them again specifically, but it should be noted that the impersonation as a whole is even greater in tone and color now than it was then, and more remarkable than ever for its complete exemption from anything resembling exaggeration or trick.

Never for one instant did she exceed the modesty of nature. Even in the most exacting scenes, in the interviews with the elder Duval, in her leave-taking from Armand and during the passionate encounter with her lover in the card-room, she rarely raised her voice above an ordinary conversational tone, and never resorted to the frenzied gestures or motions which most actresses find requisite to the expression of grief or anger. But her pathos was none the less effective on this account. On the contrary, the audience watched her with breathless and tearful interest, never dreaming of interrupting the spell until she left the stage or the curtain fell. In watching Bernhardt, the spectator marvels at her adroitness, her brilliant assurance, her ready resource, her faultless execution of a passage bristling with technical difficulties. When Duse is on the stage, he thinks of nothing but the picture she creates, and neither knows nor cares how she does it. In the one case the art too often is exposed for universal admiration, in the other it is concealed in a manner of which the secret is the greatest art of all.

The supporting cast did not appear to advantage in the play, as the all-important part of Armand was entrusted to Signor Carlo Rosaspina, a player of most unromantic manner and appearance. Nevertheless, the general performance was capable and the different actors supported each other with that easy and vivacious intelligence which seems to be characteristic of the Italian stage.

On Tuesday evening Madame Duse repeated one of her most astonishing, if not one of her greatest, performances, the strongly contrasted impersonations of the revengeful heroine of "Cavalleria Rusticana" and of the frolicsome Mirandolina in Goldoni's "La Locandiera." In the former she furnishes the most convincing refutation of the charge that she is unable to give expression to fierce passion. Not Bernhardt herself could surpass the vehemence of that lightning-like and scathing outburst of fury with which she denounces her false lover to the injured husband, Alfio, after Turiddu's brutal repulse of her at the church door. The French actress, presumably, judging her by her treatment of similar situations, would make a greater display of stirring gesture, volubility and vocal force, but her elaboration of design and

brilliance of execution never could convey the sympathetic thrill imparted by the simple and savage concentration of the Italian. Bernhardt, in the purely theatrical sense, may be the more accomplished artist, but Duse is incomparably the greater actress. Her Santuzza is a masterpiece, but it is not the sole attraction by any means of the representation of Verga's little drama.

The general performance by the company is worthy of the warmest praise. Signor Rosaspina plays Turiddu admirably and Signor Mazzanti and Signora Galliani are equally good as the betrayed Alfio and the fickle Lola. These leading characters are supported wonderfully well by the company at large, which exhibits abundant proof of the most thorough and artistic training. The whole picture is delightfully lifelike and true. The general efficiency of the company is also evident in the performance of Goldoni's comedy, which is interpreted with unflinching smoothness and vivacity. *Mirandolina*, of course, is a part that makes a very light demand upon the resources of Duse's genius, but the sprightliness, grace and humor with which she plays it are altogether charming and afford the most indisputable proof of her Protean powers. Her interpretation of it was accompanied by continuous ripples of merriment, and she was called before the curtain again and again at the end of every act.

The Fine Arts

The Architectural League's Exhibition

(SECOND NOTICE: DECORATIONS IN COLOR)

THE UNANIMITY with which the artists concerned in the competition for the decoration of the main hall of the new Hotel Manhattan have chosen the same motive for their designs is remarkable, and the more so because it has already been several times used in similar cases. The City of New York personified as a superb creature, arrayed in Tyrian purple or in Lyons silks, receiving with a disdainful air the tribute of the nations, or giving a cold and haughty welcome to their half-clad representatives, promises to become a fixed type with our decorative artists. Mr. C. Y. Turner, whose work has been chosen for execution, introduces a novel variation on the usual theme, by grouping on the one side of his central figure the individuals who have added to the city's prosperity in the past, and, on the other, types of the common people who, in the mass, have done as much, or more. His composition is agreeably varied, harmonious and rich in color. We confess, however, that we should have liked to see the roughly sketched but very promising scheme of Mr. Simmons carried out, although the leading idea is less original than Mr. Turner's, and some of our foreign guests might dislike being represented by rude barbarians carrying about them enough silk in the shape of banners to clothe them comfortably. But the composition, localized by the background, which is a bird's-eye view of the city, with its steaming and smoking chimneys, would have made a splendid piece of decoration, treated as Mr. Simmons was sure to treat it. The other sketches, shown by Messrs. Frank Fowler, Herbert Denman and Will H. Low, are, all of them, creditable to their authors; but, as we have said, there is little originality about them.

Mr. Vedder and Mr. Cox, in their decorations for the new Congressional Library, keep to accepted symbols and invent no new ones. Mr. Vedder's "Anarchy" brandishes his torch over the ruins of the social edifice; "Corrupt Legislation" sits bolstered up by cornucopias stuffed with silver dollars; "Government" is attended by two handsome boys of a Hebrew type, the one bearing the sword, the other with broken shackles. The pale yellow background does not suit Mr. Vedder's favorite color scheme of dull blues, greys and reds so well as the dark blue of the ceiling designed by him for Mr. Huntington, the drawings for which were exhibited last year. Mr. Cox's design is not so fully carried out in color. It includes several groups of gracefully posed figures representing the Arts, the drawings from the life for which are hung above the sketches of the *ensemble*. There is the usual display of cartoons and drawings for stained-glass, the best of which, shown by the Tiffany Glass Co., have already been noticed in *The Critic*, as have also the same firm's mosaic decorations intended for the Chicago Public Library. Mr. Walter Shirlaw exhibits several handsome decorative figures.

The designs for embroidery by Mr. Louis J. Rhead show that the method of treatment in broad, flat masses of color, adopted by most designers of posters, would probably work out very well in needlework or in textiles. His two large drawings are of "Swans," floating in dark-blue water, among green reeds and red lilies, and of "Peacocks" on a well-kept lawn, near a silver fountain.

Some very clever adaptations of old Turkish designs for portières, carried out in cut velvet, are shown by the Misses Gillian. There is a gorgeous display of old and modern stamped leather work by C. R. Yandell and Baldwin Bros., and a very fine show of wrought-iron grilles, lamps and other objects in one of the smaller galleries. Drawings are shown for a new stained-glass window in the Harvard Memorial Hall at Cambridge, Mass., there are attractive book-cover designs by Amy Richards, Claude Fayette Bragdon and others, some effective panels for black wainscoting by Mr. William Walton, and several good designs for memorial altars and other church decorations by Charles R. Lamb and Ella Condie Lamb. The exhibition is so large and varied that it cannot be studied to advantage without making several visits.

The Schaus Collection

THE COLLECTION OF paintings of the late William Schaus, which was on exhibition at the American Art Galleries until Feb. 28, when it was sold at auction at Chickering Hall, was well known as one of the most important private collections in the United States. Frans Hals's masterly "Fisherwoman" alone would have made the collection famous. It is a half-length of a Dutch fishwife, with a basket of herring on her knees, and for background the sandyslope of a dune, with crows flying over it, and is painted with a breadth and vigor that recall the best work of the far East. But in addition there were Rubens's portrait of his first wife, Isabella Brandt, formerly in the Crabbe collection, as was also the Rembrandt, believed to be a portrait of the famous Admiral Tromp; a splendid example of Diaz, a "Sunset" beyond a shrubby plain full of small pools which reflect the colors of the sky; a Rousseau, "An Edge of the Woods," with a fine breezy sky; and another, an autumn evening scene, with a rocky foreground pink with heather. There were also fine examples of Troyon, Fromentin, D'Aubigny and others of the French school, and a portrait of Bismarck in his white cuirassier's uniform, by Lenbach.

Art Notes

SIR JOHN E. MILLAIS has been elected President of the Royal Academy, to succeed the late Lord Leighton.

"John Wellborn Root: A Study of His Life and Work" is the name of a biography of the late first architect-in-chief of the Columbian Exposition, who died in 1891, to be published this fall by Messrs. Houghton, Mifflin & Co. The book, which is from the pen of Miss Harriet Monroe, will contain facsimile reproductions of Mr. Root's drawings, and an etched portrait and pen-and-ink sketches by Mr. Charles F. W. Mielatz.

An exhibition of portraits and pictures by Mr. R. W. Vonnob has just been closed at the Durand-Ruel galleries.

The Mount Holyoke Alumnae Association of New York, Brooklyn and vicinity will give a series of entertainments for the purpose of completing the \$150,000, needed to secure for the college the \$50,000 offered by Dr. D. K. Pearson of Chicago. Of the sum required \$60,000 has already been raised. The first two entertainments were announced for Friday evening Feb. 28 and this morning, at the Berkeley Lyceum, Fraulein Antoine Stolle giving two lectures on "The Masterpieces of the Vienna and Dresden Galleries," illustrated in the original colors from slides painted from the pictures themselves by the lecturer. Mr. Joseph Field, now living in England, has given \$1000 to the fund, and a \$5000 scholarship to the College.

Educational Notes

A JOINT HEARING on the school bills before the Senate and Assembly Cities Committees at Albany was held on Feb. 25. It is believed that the outlook is favorable for the passage of the bill introduced in the Senate by Mr. Pavey and in the Assembly by Mr. Austin, which abolishes the Ward trustee system. Public opinion is still the supreme power in the land.

The annual dinner of the New York Lafayette College Alumni Association took place at the Hotel Savoy on Feb. 21.

Mrs. Schuyler Van Rensselaer, Miss Ellen Collins, Mrs. Gordon Wendell, Mrs. Robert Maclay Bull and the other ladies appointed School Inspectors by Mayor Strong, are inspectors who inspect. Their report shows not only that they have done their work conscientiously and intelligently, but that the men who preceded them did not do their work at all.

Mr. Addison B. Poland, State Superintendent of Public Instruction in New Jersey, has been appointed Assistant Superintendent of Schools in New York City, to fill the vacancy caused by Dr. Calkins's death.

"Rumor has it," says the *Hartford Post*, "that the Faculty and Corporation of Yale University are seriously considering three names in connection with an appointment to the vacant Billings Professorship of English Literature. The men mentioned for this place are Charles Dudley Warner, Dr. Richard Burton of this city, and Prof. William L. Phelps of New Haven. As to the first named, his accomplishments as a scholar and skill as a writer are too well known to need comment. But it is extremely doubtful if at his time of life Mr. Warner could be induced to sacrifice the emoluments of successful authorship and the delights of frequent travel for the drudgery of teaching—not, at least, on the salary which Yale could afford to offer. Dr. Burton is even more profoundly versed in the teachings of his art, and his lectures prove him to be possessed of that great desideratum in a professor, the capacity of exciting enthusiasm in his pupils. Professor Phelps has undoubtedly made a brilliant success of his work at Yale so far, but is too young to have proved his talent as an author. Yet this test should be applied in choosing a head to the department. Comparing the three men, Richard Burton would seem to head the list, and in every particular no mistake would be made in choosing him. He has reputation, talent, industry, knowledge and experience, and is companionable."

The Lyman Beecher course of lectures for the ensuing academic year in the Divinity School at Yale will be delivered by the Rev. John Watson (Ian MacIaren).

At a recent meeting of the Harvard Faculty, President Eliot's plan for reducing the college course from four years to three was informally voted upon and accepted. The opposition of the minority was so strong, however, that the plan will be further considered. President Eliot's proposition is to reduce the number of courses required for the degree of A. B. from eighteen to fifteen.

The University of Indianapolis was organized on Feb. 25, by the federation of Butler (Literary) College, the Medical College of Indiana, the Indiana Dental College and the Indiana Law School. Other departments are to be added, and the required legislative authorization of the union will be asked at once. A school on broad non-sectarian grounds is proposed. Each department will operate under a dean, and each is for the present to preserve its autonomy. United they have already 1000 students.

The Trustees of Bryn Mawr College have established two new competitive scholarships, of \$300 and \$200 respectively, to be awarded to candidates for entrance to the College who shall receive the highest and second highest grade of marks in the examination.

The Amherst Summer School for 1896 will open on July 6 and close on Aug. 15. The Rev. David Sprague will give a course in Hebrew; Mr. William I. Fletcher's course on library economy will close on Aug. 8. Prof. W. L. Montague, head of the Summer School, has just resigned after thirty-six years' service as professor in the College. He will, with Mrs. Montague, start a school for American girls in Paris.

Messrs. McKim, Mead & White have made plans for a new building to take the place of Jefferson Hall, a part of the University of Virginia, which was destroyed by fire on October 27 last. It will be a reproduction of the old, except that it will be built of fire-proof material.

Mr. T. J. Underwood of Sangamon Co., Ill., has donated \$10,000 toward an endowment fund of \$100,000 for the Eureka College, at Eureka, Ill., Messrs. Morris M. White of Cincinnati and Francis T. White of New York, brothers, and graduates of Earlham College, a Quaker institution in Richmond, Ind., have given to that College \$25,000, to be added to the endowment fund, and to be known as the John T. White Memorial Fund in honor of their father.

The Rochester Chamber of Commerce is entering upon an active canvass for subscriptions to the proposed \$100,000 fund for Rochester University, "designed chiefly to supplement the free scholarships and to save the depletion of income from free tuition in which our citizens have so largely shared."

A series of illustrated handbooks on classical archaeology and antiquities is announced. Each volume will deal with some special department of ancient life or art in a manner suited to both the general reader and the specialist, and will contain a concise bibli-

ography, together with complete indexes of Greek and Latin words and quotations, and of subjects. The first volume, "Greek Sculpture," will be by Ernest A. Gardner of Gonville and Caius College, Cambridge; and succeeding books by such authors as Louis Dyer of Balliol College, Oxford, and Cornell University; W. Warde Fowler of Oxford, Thomas D. Seymour of Yale, John Williams White of Harvard, Rodolfo Lanciani of the University of Rome, Martin L. D'Ooge and Francis W. Kelsey of Michigan, Allen Marquand and A. S. Frothingham, Jr., of Princeton, and A. H. J. Greenidge of Hertford College, Oxford.

Messrs. Macmillan & Co. have in press a volume of "Studies in Judaism," by Mr. S. Shechter, Reader in Rabbinic in the University of Cambridge, which deals with many somewhat obscure topics in connection with the Jewish faith.

The list of the Hon. Henry W. Sage's gifts to Cornell is a long one, and covers a period of twenty-six years: Sage College for Women, with endowment fund (1873), \$266,000; Sage Chapel (1873), \$30,000; contribution toward extinguishment of a floating debt (1881), \$30,000; house of Sage Professor of Philosophy (1886), \$11,000; Susan Linn Sage Chair of Philosophy (1886), \$50,000; Susan Linn School of Philosophy (1886), \$200,000; University library building (1891), \$260,000; University library endowment (1891), \$300,000; casts for archaeological museum (1891), \$8000, making a total of \$1,115,000. This does not, however, represent the whole of his services to the College. By fifteen years of management he succeeded in realizing \$6,000,000 on the pine lands of the institution, which the Trustees would have gladly sold for \$1,000,000, but for his strenuous objections.

Mr. Arthur Gilman of Cambridge, Mass., who has been connected with Radcliffe College since its organization as the Harvard Annex, has resigned the position of Regent because of the pressure of work, his resignation to take effect at the end of the collegiate year. He will continue to be a member of the Advisory Committee. A movement is on foot to recognize the value of his services.

Notes

MR. WILLIAM M. TRELOAR, a Member of Congress from Missouri, in which state he is a music-publisher, introduced in the House, on Feb. 13, a bill proposing many modifications of the existing copyright law. It provides for a Copyright Bureau (as do Representative Bankhead's and Senator Morrill's bills, previously introduced), with a Commissioner, Assistant Commissioner, etc., and an official seal, and proposes certain new and stringent measures in connection with international copyright. Its most important provision is the lengthening of the term of copyright from a first period of 28 years and a second of 14, to a first of 40 and a second of 20. This is one of several excellent features. There are, however, a number of very objectionable ones. The Authors' and Publishers' Leagues are watching the proposed copyright legislation closely.

—The American (Authors) Copyright League has re-elected President Stedman and Secretary Johnson, and elected Bronson Howard as First and R. R. Bowker as Second Vice President, and George P. Lathrop as Treasurer, in place of the late Thomas W. Knox, whose death is deplored in a resolution of the Executive Council.

—A new volume of stories by Mr. Richard Harding Davis, including a Van Bibber, is on the press of the Messrs. Scribner. Mr. Davis has been commissioned to visit Russia to be present at the coronation of the Czar, and also to visit Athens in the spring, to witness the revival of the Olympic games under the patronage of the King of Greece. He is to "write up" both of these interesting occasions, and it is safe to say that he will do it well.

—A happy thought is the Walton Edition of the Rev. Dr. van Dyke's "Little Rivers," which the Messrs. Scribner announce. It will be printed by De Vinne, on hand-made paper, with a photogravure portrait and extra illustrations on Japan-paper, and will have a new preface. The edition is limited to 150 copies.

—Mr. R. D. Blackmore's new novel, entitled "Dariel: A Romance of Surrey," will be published by Messrs. Dodd, Mead & Co. It will not appear until 1897.

—Messrs. Harper & Bros. will publish in book-form the series of out-of-town sketches by Mrs. Rosina Emmet Sherwood, which have appeared from time to time in their various publications. They have also in press "The Bicyclers, and Other Farces," by Mr. John Kendrick Bangs.

—Messrs. Houghton, Mifflin & Co. have just published "Moral Evolution," by Prof. George Harris of Andover; "The Life of Thomas Hutchinson, Last Royal Governor of the Province of Massachusetts Bay," by James K. Hosmer; "In New England Fields and Woods," by Rowland E. Robinson; and new editions of "Over the Teacups," Harriet Beecher Stowe's "Pink and White Tyranny" and Julia A. Shedd's "Famous Painters and Paintings" and "Famous Sculptors and Sculpture."

—Messrs. Frederick Warne & Co. will publish immediately "Sport in Ashantee," a story of the Gold Coast in the days of King Coffee Kalcalli, by J. A. Sketchly; "The Carbuncle Clue: A Mystery," by Fergus Hume; and "The Right Hon. Joseph Chamberlain," by S. H. Jeyes, in the series of Public Men of Today.

—Messrs. Henry Holt & Co. announce "Emma Lou, Her Book," edited by Miss Mary M. Mears. It is the diary of an ingenuous sixteen-year-old Western girl, whose lofty views of life supply an element of unconscious humor.

—Messrs. Way & Williams will publish in April "The Lamp of Gold," a sonnet sequence by Florence L. Snow, illustrated by Edmund H. Garrett. The idea of the sequence is taken from the reference in "The Marble Faun" to the seven-branched golden candlestick. They announce for the same date "A Mountain Woman," a volume of short stories, by Elia W. Peattie. "The Wood of the Brambles," by Frank Mathew, will be published on March 1.

—Several years ago Mr. William Sharp prepared for *The Portfolio*, at the instance of its editor, the late Philip Gilbert Hamerton, an illustrated monograph entitled "Fair Women." He has revised such portion of this monograph as he cares to preserve, and it will shortly be published by Messrs. Way & Williams, together with his "Fragments from the Lost Journals of Piero di Cosimo," recaptured from *The Scottish Review*, under the title of "Ecce Puella."

—Messrs. D. Appleton & Co. have just published "In the Day of Adversity," a new historical romance by J. Bloundelle-Burton, author of "The Hispaniola Plate."

—The Messrs. Macmillan will publish in the spring "The Pilgrim, and Other Poems," by Ellen Burroughs. This *nom de plume*, well known to readers of the magazines, is that of Miss Sophie Jewett, an instructor in English Literature at Wellesley College. This is her first volume.

—M. Arsène Houssaye, the French litterateur, died in Paris on Feb. 26.

—Henry Chandler Bowen, the editor and proprietor of *The Independent*, died in Brooklyn on Feb. 24. He started life as a merchant, was ruined by the outbreak of the Civil War, and was forced to turn his full attention to his paper, which he had started in 1848 as an organ of the Congregational Church and of the anti-slavery movement. Among his associates on *The Independent* at different times were Drs. Bacon, Storrs and Thompson, Edward Eggleston, Henry Ward Beecher and Theodore Tilton. Upon the retirement of the latter from the editorship, Mr. Bowen assumed entire control of the paper. He was also for several years the owner and editor of the *Brooklyn Union*.

—A "Library of the World's Best Literature" is announced by Messrs. J. A. Hill & Co. Mr. Charles Dudley Warner is the editor-in-chief, with Prof. Harry Thurston Peck and Mr. H. W. Mabie as associate editors. An advisory board of eleven well-known men-of-letters will lend its aid to the edition.

—The Secretary of the New York Tenement House Commission, Mr. Edward Marshall, contributes to the March number of *The Century* a paper entitled "Stamping Out the London Slums," which bears a direct bearing on similar problems in the large cities of the United States. Mrs. Burton Harrison contributes to the same number a short story, "A Winter House-Party," which deals with the new woman in a novel vein; and in "The Perils of Small Talk," Dr. Allan McLane Hamilton sets forth the relations of slang and effortless speech to cerebral deterioration.

—In none of his papers upon "This Country of Ours" in *The Ladies' Home Journal* has ex-President Harrison delivered himself with such vehemence and emphasis as he has in the one in the March number of that publication, on "The President's Duties." Besides commending one of Mr. Cleveland's acts, and censuring ambassadors for making political speeches, he talks of Presidential appointments in a most feeling and almost pathetic way.

—The American Publishers Corporation has purchased from Mr. Charles W. Gould, receiver of the United States Book Co., the stock in trade, electrotype plates and publications of the U. S. Book Co., Lovell, Coryell & Co. and the International Book Co. and will combine the business of those firms.

—Mrs. Olive Thorne Miller is giving a Lenten course of bird talks at the Hotel Waldorf on Tuesday mornings, as follows: Feb. 25, "The Bird as a Lover"; Mar. 3, "Nests and Nestlings"; Mar. 10, "The Bird's Education"; Mar. 17, "His Social Life"; Mar. 24, "His Relations with Us"; and Mar. 31, "The Real Bird."



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—At a meeting of the New York Library Club in the rooms of the Grolier Club, on Feb. 20, Miss Louise Both-Hendriksen, who is a member of the London Ex-Libris Society, read a paper on "Book-plates." Mr. Theodore L. De Vinne spoke on "Good Printing."

Publications Received

Allen, Charles. *Papier-Mâché*. New York: John B. Alden. 30c.
Alden's Living Topics Cyclopaedia. 1295. New York: Publishers' Weekly.
Balzac, Honoré de. *The Gallery of Antiquities*. \$2.50. Roberts Bros.
Bergen, J. V. *Elements of Botany*. Ginn & Co.
Benyon, W. G. L. *With Kelly to Chitral*. Edward Arnold.
Carey, Rosa N. *Mrs Romney*. \$1. J. B. Lippincott Co.
Cochrane, A. *Levi's Pictorial*. \$1.25. Longmans, Green & Co.
Conner, Mrs. A. *Ruthless Avenger*. \$1. J. B. Lippincott Co.
Cornell, L. *A Country Girl*. New York: Irving Co.
Commons, John R. *Proportional Representation*. \$1.75. T. Y. Crowell & Co.
Crawford-Frost, W. A. *Old Dogma in a New Light*. New York: St. Mary's Pub. Guild.
Davis, R. H. *Three Gringos in Venezuela and Central America*. Harper & Bros.
Doyle, A. Conan. *The Exploits of Brigadier Gerard*. \$1.50. D. Appleton & Co.
Drinkwater, J. M. *Paul French's Way*. \$1.25. Boston: A. I. Bradley & Co.
Ewing, Emma P. *The Art of Cookery*. \$1.75. Meadville: Flood & Vincent.
Fairman, Henry Clay. *The Third World*. Transatlantic Pub. Co.
Ferri, Enrico. *Criminal Sociology*. \$1.50. D. Appleton & Co.
Foote, G. C., and F. Atkinson. *Elementary Treatise on Electricity and Magnetism*. Longmans, Green & Co.
Frith, Walter. *In Search of Quiet*. Harper & Bros.
Gerdy, J. P. *History of Political Parties in the United States*. Vol. I. Athens, O.: Ohio Pub. Co.

Hardy, Thomas. *The Woodlanders*. \$1.25. Rand, McNally & Co.
Hanson, Laura M. *Six Modern Women*. \$1.25. Roberts Bros.
Hassitt, W. Caraw. *The Coin Collector*. \$2.25. Longmans, Green & Co.
Hastin, Joseph. *When Greek Meets Greek*. \$1.50. J. B. Lippincott Co.
Hornaday, W. T. *The Man Who Became a Savage*. \$1.50. Peter Paul Book Co.
Hunter, P. Hay. *James Inwick*. Buffalo, N. Y.: Harper & Bros.
Lindley, Walter, and J. P. Widney. *California of the South*. \$2. D. Appleton & Co.
Macnie, John. *Elements of Plane Geometry*. Ed. by E. E. White. American Book Co.
McNulty, Edward. *Misner O'Ryan*. Edward Arnold.
Metcalfe, R. C., and O. T. Bright. *Elementary English*. 40c. American Book Co.
Milton, John. *Paradise Lost*. Books I and II. 20c. American Book Co.
Mitchell, Edward C. *Critical Handbook of the Greek New Testament*. Harper & Bros.
Mortimer, A. G. *Meditations on the Passion*. \$1. Longmans, Green & Co.
Prescott, E. L. *The Apotheosis of Mr. Tyrwhitt*. Harper & Bros.
Rade, Wally. *Striving for the Mastery*. \$1. Longmans, Green & Co.
Ridge, W. Bush. *A Clever Wife*. Harper & Bros.
Robinson's New Higher Arithmetic. \$1. Fleming H. Revell Co.
Robinson, C. S. *The Gospel in Isaiah*. \$1.25. Longmans, Green & Co.
Roberts, W. *Rare Books and Their Prices*. \$1.50. American Book Co.
Shakespeare, W. *Macbeth*. 20c. Merriam Co.
Spender, Harold. *At the Sign of the Guillotine*. \$1. Roberts Bros.
Syrett, Netta. *Nobody's Fault*. \$1. Town Topics Pub. Co.
Tales from Town Topics. No. 10.
Weich, William H. *Evolution of Modern Scientific Laboratories*. Johns Hopkins University.
Webb-Peploe, H. W. *The Life of Privilege*. Ed. by D. L. Pierson. \$1. Fleming H. Revell Co.
Wright, G. F. *Greenland Ice Fields and Life in the North Atlantic*. \$2. D. Appleton & Co.
Wyllie, James H. *History of England under Henry the Fourth*. Vol. III. 1407-1410. \$5. Longmans, Green & Co.

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